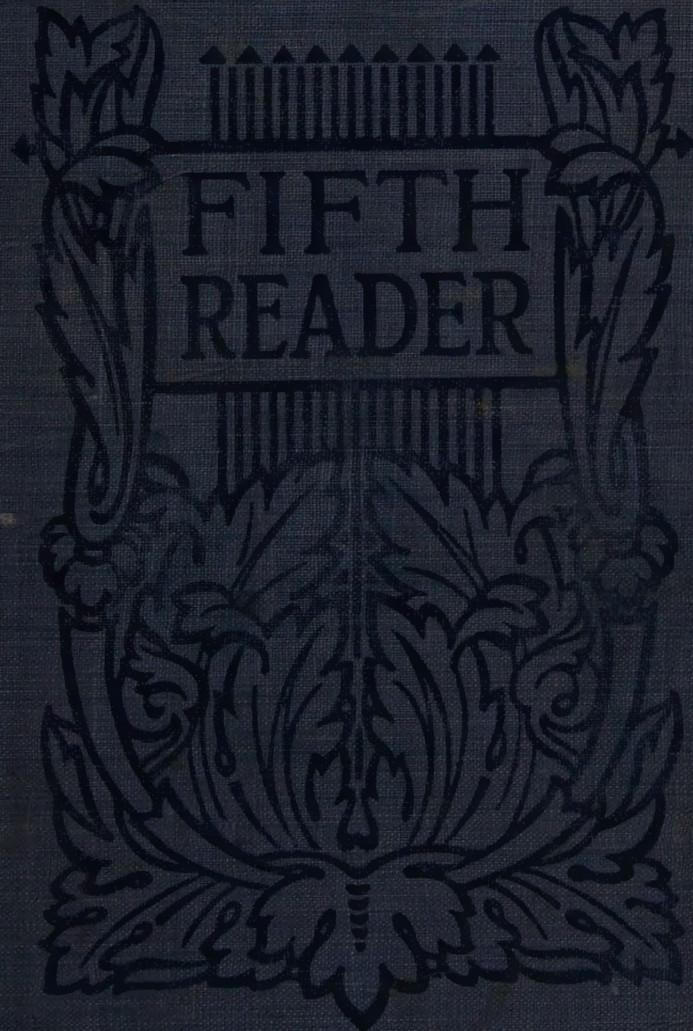


# NEW EDUCATIONAL - MUSIC COURSE -



GINN AND COMPANY PUBLISHERS



**M. H. Dally.**



NEW EDUCATIONAL MUSIC COURSE

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# FIFTH MUSIC READER

BY

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“ELEMENTS AND NOTATION OF MUSIC”

AND

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ART SONGS, CANTATAS, ORCHESTRAL WORKS

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## INTRODUCTION

THE place of the FIFTH READER of the New Educational Music Course in this system of musical instruction will be better understood by a cursory glance at the entire Course.

THE AIM of the New Educational Music Course is,—

The New  
Educational  
Music Course

- To inspire love of good music ;
- To develop a musical voice ;
- To teach sight singing ;
- To induce musical interpretation.

THE MATERIAL represents *all forms of music*, from the simple folk song to the melodies of the greatest composers of all nationalities, gleaned from the fields of song, cantata, oratorio, opera, and symphony.

*Some of the best living composers* are represented by settings of "poems every child should know."

The wide range of song subjects and the variety of moods represented in the Course respond to the complex nature and environment of childhood and youth.

The part songs are made particularly attractive by contrapuntal treatment, introduction of the melodic theme in the lower voices, and voice accompaniments.

The vocal arrangements from the classics reflect the spirit of the original, both melodically and harmonically.

THE PLAN underlying the arrangement of the material furnishes *an outline* for consecutive study; at the same time the material is so grouped that any modification of the plan can easily be made by teachers when occasion seems to make it desirable.

Suggestive headings and marginal notes make clear the special rhythmic and melodic problems in process of development.

The Glossary in each reader is an authority upon which teacher and pupil can depend for definition and representation of musical signs and terms occurring in that reader. At the same time it summarizes for the

teacher the technical work which study of the reader develops. The Glossaries of the successive books contain such analysis as may logically be presented in connection with the respective readers.

The Fifth Reader of the New Educational Music Course is adapted for study in the average eighth and ninth grades.

**The Fifth Music Reader**      Part I is made up of part songs for unchanged voices, in range the same as those used in the preceding grade.

Part II continues part songs for unchanged voices, the range of the alto being slightly lowered.

Part III presents music arranged for three unchanged voices, or for two unchanged voices and the bass voice. The compositions are complete with the upper three voices singing, or the upper two voices and the bass voice.

Part IV continues the study of the F clef, and the music is arranged for three unchanged voices and bass, *ad libitum*: that is, with the bass voice it is complete four-part music; without the bass voice it is complete three-part music.

Part V consists of biographical and historical matter relating to music.

Except in connection with the bass staff there is no problem in the Fifth Reader in which the student has not already had considerable experience. The study is therefore almost wholly devoted to the interpretation of song, and choral work of high quality should be expected.

All helps which the printed page can give, rates of movement, dynamics, marks of expression and phrase marks, are provided in order that thoughtful and worthy musical appreciation and rendition may be fostered.

By way of broadening the musical horizon of the pupil, and with the hope of making lasting and concrete the impressions that have been accumulating with the years, Part V of the Fifth Reader contains explanations of music forms and biographical accounts of the masters of music. Studied in connection with compositions representing them, the masters of music should become as familiar to the public school student as are the characters of history and the great names in literature.

**Suggestions**      *Broad musical development.* Recognition of musical effects through the sense of hearing and reproduction of the effects by the pupil should continue in every grade. Melodic and rhythmic drill, attention to voice quality, pronunciation and articulation, and faithful interpretation of the sentiment expressed by the composer,—these will give to the music hour an aesthetic and educational value which will render it worthy of its place in the school program.

*Assignment to parts.* Voices should be grouped according to quality and range and assigned to their proper parts. Frequent exchange of parts is advisable, however, as long as the voices are adapted to such exchange.

The probable extremes of range of voices at this period are,—first soprano,  $\bar{c}$  to  $\bar{g}$ ; second soprano, b to  $\bar{e}$ ; alto, g to  $\bar{b}$ ; alto tenor, f to  $\bar{g}$ ; incipient bass, d to  $\bar{d}$ ; bass, A to  $\bar{c}$ . Whenever the extremes of range are touched in the melodies of the Course, the approach is such as to induce proper voice quality without effort or strain.

*Written work.* Individual progress may be tested and pupils strengthened by requiring written reproduction of musical phrases or entire melodies which are sung or dictated by the teacher. Where an instrument is available, written reproduction of one of the parts heard, while two or more parts are being played, cultivates musical discrimination.

*Song repertoire.* The many songs in the reader worthy to be committed to memory and the variety of song programs available within the music book should not escape attention. Excerpts from the large music forms,—sonata, symphony, oratorio, opera, etc.,—suggest investigation of these fields, and such combination of essay, song, and story as will awaken the deepest interest in the composer and his work.

*Books for reference:* Grove's Dictionary of Music and Musicians, Riemann's Dictionary of Music, Hughes' Musical Guide, Baker's Dictionary of Musical Terms, Baker's Biographical Dictionary of Musicians, Elson's Music Dictionary, Naumann's History of Music, Dickinson's Study of the History of Music, Parry's Evolution of the Art of Music, Parry's Studies of Great Composers, Parry's Summary of Musical History, Goetschius' Lessons in Music Form, Upton's Musical Handbooks, Goepp's Symphonies and their Meanings.

Acknowledgment is due to Messrs. Houghton, Mifflin & Company for the use of "Hymn of Adoration," by John G. Whittier, "Stars of the Summer Night" and "Daybreak," by Henry W. Longfellow; to Messrs. Charles Scribner's Sons, publishers of "St. Nicholas," for the use of "Shadowtown Ferry;" and to Mrs. Emily Huntington Miller for the use of "The Bluebird."

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# PART I

## PART-SONGS AND CHORUSES FOR UNCHANGED VOICES

### SONG AT EVENING

NIXON WATERMAN

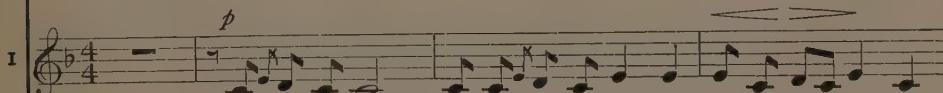
BIZET

Arr. from the Opera Comique "Carmen"

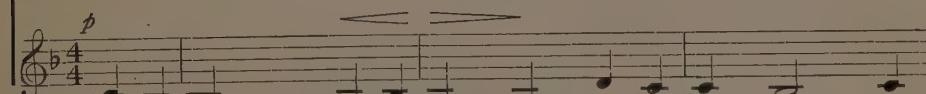
*Andante espressivo*



1. Day is done; shad-ows dark - en; Hill and vale hush and  
2. Faint and far, bells are chim - ing, All their tones sweet - ly



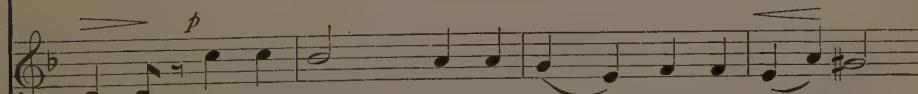
1. The day is done; . . . the shadows darken; Hill and vale hush and  
2. O, faint and far, . . . the bells are chiming, All their sweet tones are



1. Day is done; shad-ows dark - en; Hill and vale hush and  
2. Faint and far, bells are chim - ing, All their tones sweet - ly



heark-en. 'Neath the sky's star - ry eyes Flow-ers nod and  
rhym-ing; God its guide, earth shall glide Thro' the tran - quil



heark-en. 'Neath the sky's star - ry eyes Flow-ers nod and  
rhym-ing. God its guide, earth shall glide Thro' the tran - quil



heark-en. Be - neath the star - ry eyes The flow-ers nod and  
rhym-ing. With God its guide, the earth Shall glide thro' tran - quil

dream, While the world lies pearly In the moon's soft beam.  
night To a morn new - born . In a ho - ly light.

dream, While all the world lies pearly, lies pearly In the moon's soft beam.  
night, On to a morn new-born, new-born In a ho - ly light.

lies pearly . . .  
new - born . . .

## A COACHING PARTY

M. L. BAUM

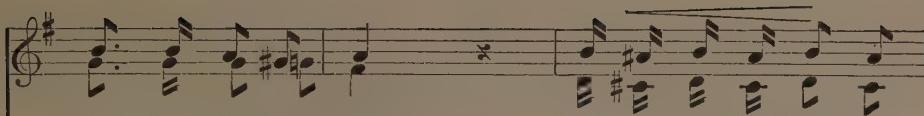
*Allegretto scherzando*

E. JAKOBOWSKI

Arr. from the Comic Opera "Erminie"

- 2 1. Mer - ry, mer - ry peals of laugh - ter Down the long road  
2. Tal - ly ' ho, we pass the vil - lage! See the chil - dren

ring - ing, Ech - oing through the val - ley, Then  
scat - ter, Paus - ing then to cheer us And



ris - ing in - to song; Tal - ly ho the horn is  
hear our glad re - ply; Tal - ly ho, with hoofs re -

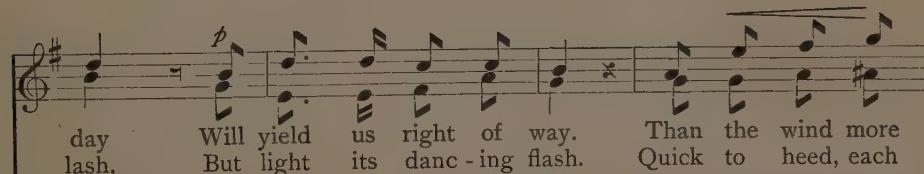
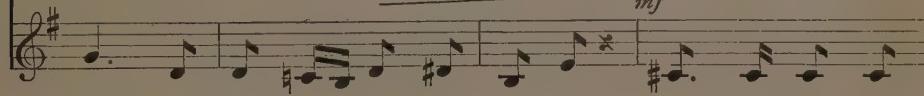


ris - ing in - to song;  
hear our glad re - ply;

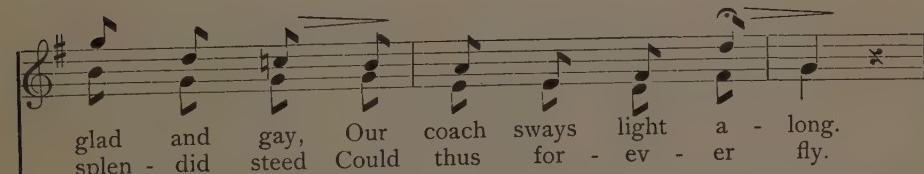
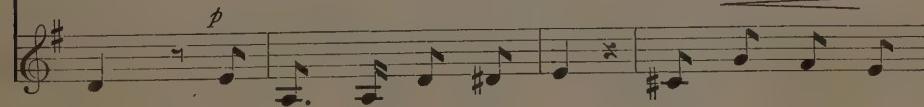


sound - ing, Gay re - strain is fling - ing, All the world to -  
sound - ing, Whip and wheels a - clat - ter, Long the leap - ing

*mf*



day lash, Will yield us right of way. Than the wind more  
But light its danc - ing flash. Quick to heed, each



glad and gay, Our coach sways light a - long.  
splen - did steed Could thus for - ev - er fly.



## STARS OF THE SUMMER NIGHT

LONGFELLOW

*Con moto ma tranquillamente*

HENRY SMART

*p*

Stars of the sum-mer night, Stars of the sum-mer night,  
3 Stars, . stars, . stars of the sum-mer night,  
Stars of the sum-mer night, Stars of the sum-mer night,

*pp*

Far in yon az - ure deeps, . . . . .  
Far in yon az - ure deeps, Hide, hide your gold - en light,  
Far in yon az - ure deeps, Hide, hide your gold - en light,

*cres.*

Hide, hide your gold - en light, She sleeps, . . . . my la - dy  
cres.  
Hide, hide your gold - en light, my la - dy sleeps, she  
cres.  
Hide, hide your gold - en light, my la - dy sleeps, she

dim.

sleeps, . . . she sleeps, . . . . . she sleeps.

dim.

sleeps, my la - dy sleeps, . . . she sleeps. . . .

dim.

sleeps, my la - dy sleeps, she sleeps. Moon of the

*poco cres.*

Moon of the sum - mer night, Far down yon west - ern steeps,

*poco cres.*

Moon of the sum - mer night, Far down yon west - ern steeps, Sink

*poco cres.*

sum - mer, sum - mer night, Far down yon west - ern steeps, Sink

*f*

Sink, sink in sil - ver light, She sleeps, . . . . . my la - dy

*f*

Sink in sil - ver light, She sleeps, she sleeps, my

*f*

Sink in sil - ver light, She sleeps, she sleeps, my

cres.

sleeps, sleeps. . . . . Sink, sink in

la - dy sleeps, . . . My la - dy sleeps, . . . she sleeps, She

la - - - lady sleeps, my la - dy sleeps, my la - dy sleeps, she

sil - ver . light, . She . . sleeps, my la - dy sleeps, . . . .

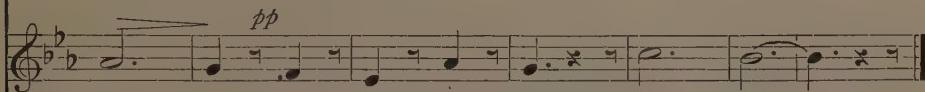
sleeps. Sink in sil - ver light, She sleeps, my la - dy sleeps, my la - dy

sleeps. Sink in sil - ver light, She sleeps, my la - dy sleeps, . . . .

A musical score for a soprano voice. The vocal line consists of three staves of music. The first staff begins with a melodic line starting on a high note, followed by lyrics "my . . . la - dy . . . sleeps," with dynamic markings 'C' and 'p'. The second staff continues with "sleeps, my la - dy sleeps," with dynamic markings 'C' and 'pp'. The third staff concludes with "my la - dy sleeps," with dynamic markings 'C' and 'pp'. The music is in common time, with various note values including eighth and sixteenth notes.



She . sleeps, she sleeps, she sleeps, . . . she sleeps.



She . sleeps, she sleeps, she sleeps, she sleeps.

### REST

*Seymour*

WEBER

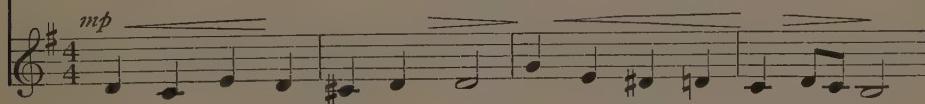
G. W. DOANE

*Moderato*

*mp*



4  
1. Soft - ly now the light of day Fades up - on my sight a - way;  
2. Soon for me the light of day Shall for - ev - er pass a - way;



Then,from sin and sor - row free, Take me, Lord, to dwell with Thee.



## AUTUMN

M. B. WILLIS  
Moderato

RUBINSTEIN  
Arr. from "Melody in F"



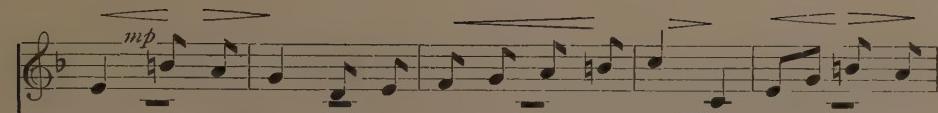
1. Hail, love-ly Au - tumn, be-loved of the year, Glad - ly I  
O - pen thy store - house of treas - ures un - told, Come with thy
2. Hail, love-ly Au - tumn, fair sea - son of sheaves, Crowned with a  
Come in thy splen - dor, O bear - er of light, Fill - ing our

*Il melodia ben marcato e sempre legato*

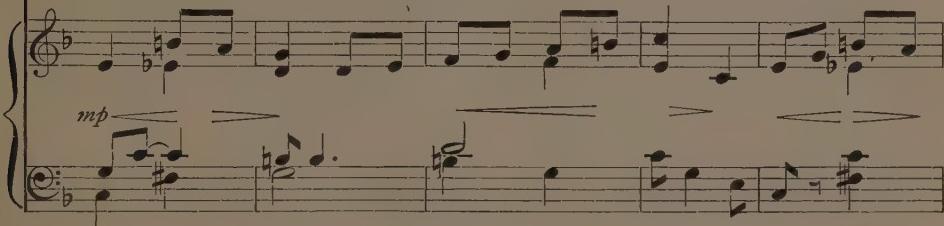
- greet thee, sea - son of cheer, Bril - liant in beau - ty and  
gar - lands crim - son and gold, Cast - ing a robe that is  
cir - clet, gor - geous with leaves, Come, let thy song o - ver  
hearts with mel - o - dy bright, Fling far a-round thee the

am - ple in store, What could my heart ask more?  
flow - ing with mirth Glad - den the list - 'ning earth.

A



Some sing the praise of the lav - iッシュ wealth of sum - mer, Gran-deur of  
Ban - ners of gold spun from brightest beams of sun - shine, Streamers of



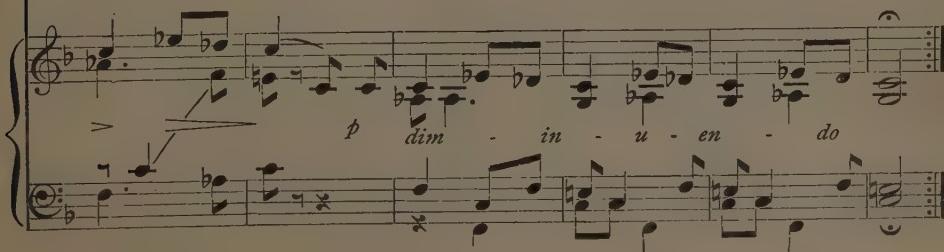
win - ter, or won-drous joy of spring. But trib - ute to thee, to  
red o'er the hills will be un-furled. O come, bring-ing joy, deep



*poco*

dim - in - u - en - do

thee I would bring, Glad trib - ute to thee, to thee I would bring.  
joy to the world! O come, bring-ing joy, deep joy to the world!



*mf*

wov - en of dreams      O - ver the lakes and sil - ver  
hues of the skies .      Seen in the west when day - light

*f*

*dolce*

streams, The lakes and sil - ver streams, .      The lakes and  
dies, The west when day - light dies, .      The west when

*dolce*

*espressivo*

B $\flat$

silver streams, silver streams. Thy beau-ty, a-las! is  
day-light dies, day light dies. The glow of thy day will  
(will fade)

a-las!  
will fade

B $\flat$

des-tined to pass, Thy beau-ty is des-tined a-las! to pass.  
(a-las!) soon fade a-way, The glow of thy day will soon fade a-way.

*dim. rall.*

a-las! Beau-ty soon a-las! will pass.  
a-way, Glow of day will fade a-way.

*dim. rall.*

*pp*

*dim. rall.*

## ANNIE LAURIE

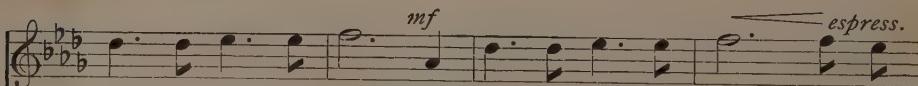
Lady JOHN SCOTT  
*Allegretto*

Lady JOHN SCOTT

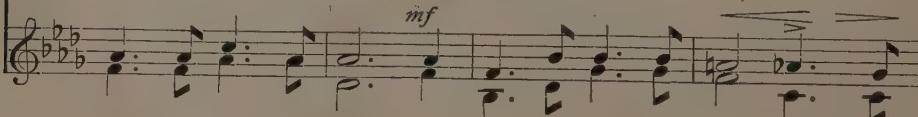
6 1. Max-well-ton's braes are bonnie, Where ear-ly fa's the dew; And it's  
2. Her brow is like the snaw-drift, Her neck is like the swan; Her



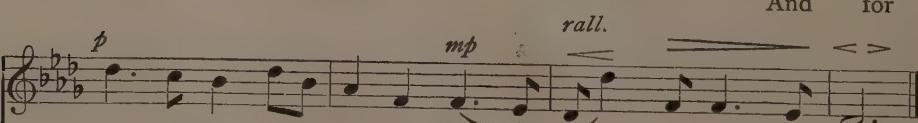
there that An-nie Lau-rie Gi'ed me her prom-ise true, Gi'ed  
face it is the fair-est That e'er the sun shone on, That



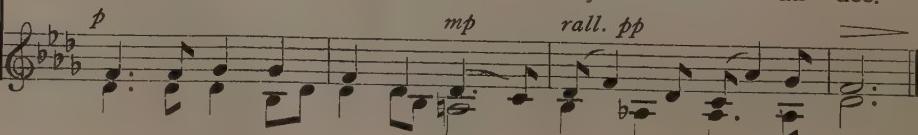
me her prom-ise true, Which ne'er for-got will be, And for  
e'er the sun shone on, And dark blue is her e'e, And for



And for  
And for



bon-nie An-nie Lau-rie, I'd lay me doon an' dee.  
bon-nie An-nie Lau-rie, I'd lay me doon an' dee.



MENDELSSOHN

Arr. from the Oratorio "Elijah"

*Andantino*

O rest in the Lord, wait pa-tient-ly for Him, and He shall

O rest in the Lord, wait pa-tient - ly . . . for Him, and He shall

Rest in the Lord, and wait for Him, and He shall

give thee thy heart's de - sires: . . . O rest in the

give thee thy heart's, thy heart's de - sires: O rest in the

give thee thy de - sires: Wait

Lord, wait pa - tient - ly for Him, and He shall

Lord, wait pa - tient - ly for Him, and He shall

pa - tient - ly for Him, and He shall

give thee thy heart's de - sires, . . . . and He shall  
 give thee thy heart's de - sires, and He shall  
 give thy heart's, thy heart's de - sires, and He shall

mp A  
 give thee thy heart's de - sires. Com-mit thy way un -  
 A  
 give thee thy heart's de - sires. Com-mit thy  
 A  
 give thee thy heart's, thy heart's de - sires. . . Com-mit thy

to Him, and trust in Him; com-mit thy way un -  
 way un - to Him, . . . . and trust in Him, O  
 way un - to Him, and trust, and trust in Him; O

to Him, and trust in Him, and fret not thy -  
 trust . in Him, . . . . and fret not thy -  
 trust in Him, . . . . in Him, and fret not thy -  
  
 self . . be-cause of e - vil do - ers. O rest in the  
 self . . be-cause of e - vil do - ers. O rest, rest, . . .  
 self . . be-cause of e - vil do - ers. O rest, rest,  
  
 Lord, wait pa-tient-ly for Him, wait pa-tient-ly for  
 . . rest in the Lord, wait pa-tient-ly for Him, for  
 rest, and wait, wait for Him,

*rall.* . . . . .  
*pp rall.* . . . . .  
*sempre pp rall.* . . . . .

*a tempo*

*p* B

Him. O rest in the Lord, wait pa - tient - ly for

*a tempo*

B

Him. O . . . rest in the Lord, wait

*pp* B *a tempo*

for Him. O rest in the Lord, and wait for

Him, and He shall give thee thy heart's de -

pa - tient - ly for Him, and He shall give thee thy

Him, and He shall give thee thy

*mf*

sires, . . . and He shall give thee thy heart's de -

heart's de - sires, He shall give thee thy . heart's, thy

heart's de - sires, . . . He shall give thee thy

*mf*

sires, and He shall give thee thy heart's de -

heart's de - sires, and He shall give thee thy heart's de -

heart's de - sires, and He shall give thee thy heart's de -

*mp*

sires. O rest in the Lord, O rest in the

si - res. O rest, . . . O rest, . . .

p

si - res. O rest in the Lord, O rest in the

cres.

Lord and wait, . . . wait pa - tient - ly for Him.

mp

. . . O rest . . . in the Lord, and wait for Him.

pp

Lord . . . and . . . wait pa - tient - ly for Him.

## THE FLYING MACHINE

A. S. SULLIVAN

Arr. from the Comic Opera "The Mikado"

*Allegro giocoso*

- 8 1. O once up - on a time a boy there was who said that he would  
2. He med - i - tat - ed long,then bought some cloth,bamboo, and oth - er

fly. "I'll im - i - tate the birds," as - sert - ed he, "or know the rea - son  
things; With en - er - get - ic zeal he set to work and made a pair of

why. Ad - vice from no one shall I heed, I'm ver - y sure that  
(Ad - vice I shall not heed, I'm ver - y sure that

wings. He asked his friends to try a flight, But they de-clined in

(When asked to try a flight His friends de-clined in

And none I'll heed.  
He asked his friends,

I'll suc - ceed, suc - ceed."

I'll suc - ceed, suc - ceed.)

terms po - lite, po - lite.

terms po - lite, po - lite.)

A - las!

A -

Ad - vice from no one would he heed, So sure was he that  
He asked his friends to try a flight, But they de-clined in

lack! A - - las!

he'd suc-ceed. O what a ver - y fool - ish boy, O what a ver - y  
terms po-lite, O what a ver - y fool - ish boy, O what a ver - y

A "I'll fly a - - way height o'er the  
On loft - y

fool - ish,what a ver - y fool - ish,what a ver - y fool - ish,what a ver - y

moun-tain, riv - er, sea, and lake, Where ice - bergs  
young in - vent - or stood with glee, A throng be - - -

mf

fool - ish,what a ver - y fool - ish boy! O what a ver - y

float and seeth - ing hot vol - ca - noes quake, A - -  
low had come his tri - al trip to see; Then

f  
fool - ish,what a ver - y fool - ish,what a ver - y fool - ish boy!

above the clouds a high - er, high - er  
 in to space he leaped as proud as  
*mf*  
 O what a ver - y fool - ish boy, a fool - ish, a  
 flight I'll take, The La - dy in the Moon I'll vis - it, The  
 proud could be. A - las, with all his cal - cu - la - tions, So  
*mp*  
 fool - ish boy.  
 plan - ets and the stars in - vade, And ride a - mong the bolts of  
 lit - tle was his plan - ning worth; In - stead of fly-ing o - ver  
*p*  
 light - ning And watch-ing close, dis - cov - er how the thun - der's made."  
 And learn just how the thun - der's made."  
 stee - ples, With one con - vul - sive flut - ter, down he fell to earth.  
 He fell to earth, he fell to earth.  
*f*  
 And learn just how the thun - der's made.  
 He fell to earth, he fell to earth.  
*ff*

The musical score consists of four staves of music in common time, treble clef, and G major. The first staff contains lyrics for the first two lines of the song. The second staff begins with 'flight I'll take,' followed by a melodic line with eighth-note patterns. The third staff continues with 'plan - ets and the stars in - vade,' featuring eighth-note chords. The fourth staff concludes with 'And learn just how the thun - der's made.' The score includes dynamic markings such as *mf*, *mp*, *p*, *ff*, and *f*.

## CLASS SONG AT PARTING

21

FRANZ ABT

*Allegretto moderato*

- 9  
 1. The hour has come, com - pan - ions all, A part - ing song to  
 2. Yet ours is not a mi - nor strain, Or mu - sic fraught with  
 3. Then let us lift a joy - ful lay, Our hap - py faith to

sing; Our voi - ces all with sweet ac - cord In  
 tears, For loy - al friend-ship is not changed By  
 tell,— We can - not lose the gift of God— True

cres.  
 ac - cord  
 not changed  
 the gift

fi - nal cho - rus ring, Our voi - ces all with sweet ac -  
 ab - sence or by years, For loy - al friend-ship is not  
 hearts that love us well, We can - not lose the gift of

cord (ac - cord) In fi - nal cho - rus ring.  
 changed (not changed) By ab - sence or by years.  
 God (the gift) — True hearts that love us well.

HOLY, HOLY, HOLY  
*Nicæa*

REGINALD HEBER

*Moderato.*

J. B. DYKES

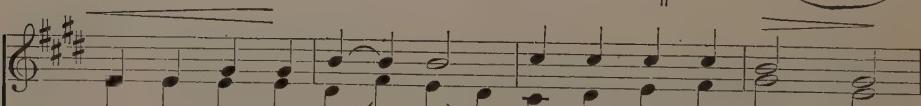


10

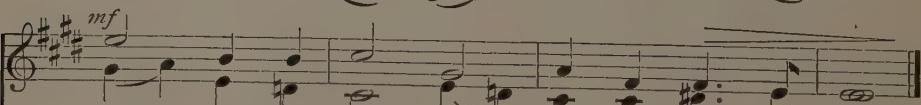
1. Ho - ly, ho - ly, ho - ly!... Lord God Al - might - y!  
 2. Ho - ly, ho - ly, ho - ly!... All the saints a - dore Thee,  
 3. Ho - ly, ho - ly, ho - ly!... Tho' the dark-ness hide Thee,



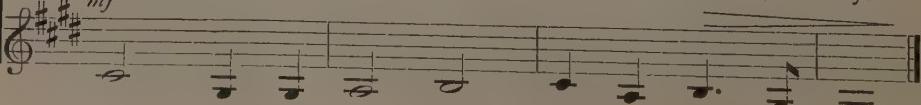
Ear - ly in the morn - ing our song shall rise to Thee;  
 Cast-ing down their gold - encrowns a-round the glass - y sea,  
 Though the eye of sin - ful man Thy glo - ry may not see,



Ho - ly, ho - ly, ho - ly!... mer - ci - ful and might - y!  
 Cher - u - bim and ser - a - phim. fall - ing down be - fore Thee,  
 On - ly Thou art ho - ly, ... there is none be - side Thee,



Per - fect in pow'r, in . . . love and pu - ri - ty.  
 Which wert and art and : ev - er - more shalt be.  
 Per - fect in pow'r, in . . . love and pu - ri - ty.



LOUIS C. ELSON

*Andante*CHOPIN  
Arr. from Nocturne No. 15

- II
1. Sum - mer days have long passed a - way, Flow'rs are with - ered,  
 2. Snow - flakes flee - cy whirl as they fall, Frost and ice now  
 D.C. 1. 2. Sum - mer days have long passed a - way, Flow'rs are with - ered,

*Con Ped.*

skies dull and gray, All the brooks are dumb, . . . the winds hold  
 gleam on the wall, From the or-chard hill, . . . no rob - ins  
 skies dull and gray, All the brooks are dumb, . . . the winds hold

I A

sway, Win-ter has come, But with - in all is full of cheer,Hearth-stone  
call, Na-ture is still. Sheltered safe from the cold and snow, We en -

sway, Win-ter has

*espress*

## THE SKYLARK

25

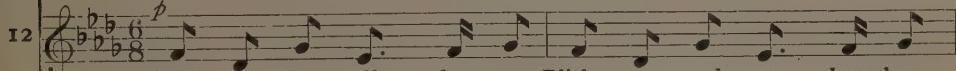
JAMES HOGG

*Allegretto scherzando*

W. W. GILCHRIST



1. Bird of the wil - der - ness, Blithe-some and cum - ber - less,  
2. O'er fell and foun - tain sheen, O'er moor and moun - tain green,



1. Bird of the wil - der - ness, Blithe-some and cum - ber - less,  
2. O'er fell and foun - tain sheen, O'er moor and moun - tain green,



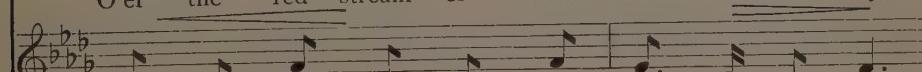
1. Bird . . . . . of the wil - - - - - der - ness,  
2. O'er . . . . . fell and foun - - - - - tain sheen,



Sweet be thy mat - in o'er moor - land and leal  
O'er the red stream . . er that her - alds the day,



Sweet be thy mat - in o'er moor - land and leal  
O'er the red stream - er that her - alds the day,



Em - blem of hap - pi - ness, Blest is thy dwell - ing place -  
O - ver the cloud - let dim, O - ver the rain - bow's rim,



Em - blem of hap - p - ness, Blest is thy dwell - ing place -  
O - ver the cloud - let dim, O - ver the rain - bow's rim,



Em - - - - - blem of hap - - - - - pi - - ness,  
O - - - - - ver the cloud - - - - - let dim,

O to a-bide in the des-ert with thee! Wild is thy  
 Mus-i-cal cher-ub, soar,sing-ing, a-way! Then when the

O to a-bide in the des-ert with thee! Wild is thy lay and loud,  
 Mus-i-cal cher-ub, soar,sing-ing, a-way! Then,when the gloaming comes,

lay . . . . and loud, Love gives it en-er-gy,  
 gloam . . . . ing comes,Sweet will thy wel-come and

Far in the down-y cloud,Love gives it en-er-gy,  
 Low in the heath-er blooms,Sweet will thy wel-come and

Love gave it birth. . . Where, on thy dew-y wing,  
 bed of love be! . . Em-blem of hap-pi-ness,

Love gave it birth. . . Where, on thy dew-y wing,  
 bed of love be! . . Em-blem of hap-pi-ness,

Where . . . . art thou  
 Em-blem of

Where art thou jour - n'ying? Thy lay is in heav - en, thy  
 Blest is thy dwell - ing place— O to a - bide in the

Where art thou jour - n'ying? Thy lay is in heav - en, thy  
 Blest is thy dwell - ing place— O to a - bide in the

jour - - - - n'ying? Thy lay is in heav - en, thy  
 hap - - - - pi - ness, O to a - bide in the

*p* C *pp*

love is on earth. Thy lay is in  
 des - ert with thee! O to a -

*p* C *pp*

love is on earth. Thy lay is in  
 des - ert with thee! O to a -

*p* C *pp*

love is on earth. Thy lay is in heav'n, thy  
 des - ert with thee! O to a - bide in the

heav'n, thy love is on earth.  
 bide in the des - ert with thee!

*ppp*

heav'n, thy love is on earth.  
 bide in the des - ert with thee!

*ppp*

love is on earth, on earth.  
 des - ert, the with thee!

## SAILORS' CHORUS

Arr. from the Grand Opera "The Flying Dutchman."

Text adapted from WAGNER

*Animato*

WAGNER

Arr. by HARVEY WORTHINGTON LOOMIS

Sul-len-ly roars the wind! An-gri-ly mount the waves!

13 Sul-len-ly roars the wind! An-gri-ly mount the waves!

Now roars the wind! Now mount the waves!

Ho! Hey! Hey! Ha! See, the sails are in! An-chor fast!

Ho! Hey! Hey! Ha! See, sails are in! An-chor fast!

Ho! Hey! Hey! Ha! See the sails are in! An-chor fast!

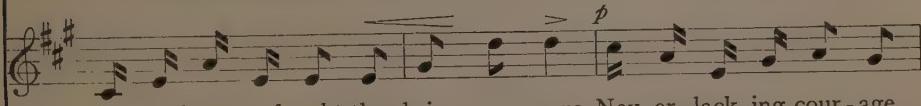
Ride the sea, ride! Oft - en have we watched mid howl - ing storm;

Ride the sea, ride! Oft - en have we watched mid howl - ing storm;

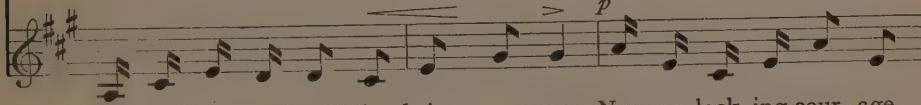
Ride the sea, ride! Oft - en have we watched mid howl - ing storm;



Oft - en have we fought the brin - y wave, Nev-er lack-ing cour-age,



Oft - en have we fought the brin - y wave, Nev-er lack-ing cour-age,



Oft - en have we fought the brin - y wave, Nev-er lack-ing cour-age,



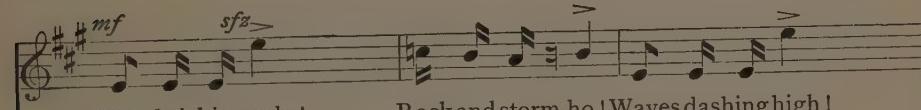
brave are we; Fear-less on the sea.



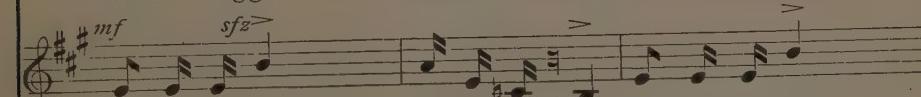
brave are we; Fear-less on the sea.



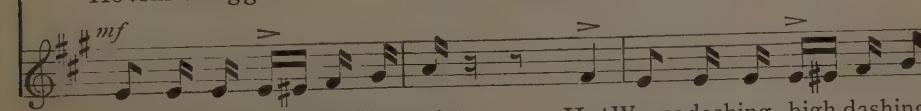
brave are we; Fear-less on the sea.



Ho ! shrieking gale ! Rock and storm, ho ! Waves dashing high !



Ho ! shrieking gale ! Rock and storm, ho ! Waves dashing high !



Ho ! shrieking gale, shrieking gale ! Ho ! Waves dashing high, dashing high !

O-ver them ride ! Waves dashing high ! Sails are in ! An-chor fast !

O-ver them ride ! Waves dashing high ! Sails are in ! An-chor fast !

high ! high ! Waves dashing high,dashing high ! Ho !

Wind and storm,let them both go ! . . . . .

Wind and storm,let them both go ! Sul-len - ly roars . the wind !

let them go ! Sul-len - ly roars . the wind !

Ho! . . . . . Ho! Hey! Hey! Ha! Ride the sea,ride !

An - gri - ly mount the waves ! Ho! Hey! Hey! Ha! Ride the sea,ride !

An - gri - ly mount . the waves ! Ho! Hey! Hey! Ha! Ride the sea,ride !



Sails are in! Ho! Hey! Hey! Ha! Ride the sea, ride!



Sails are in! Ho! Hey! Hey! Ha! Ride the sea, ride!



Sails are in! Ho! Hey! Hey! Hey! Ha! Ha! Ride the sea, ride!



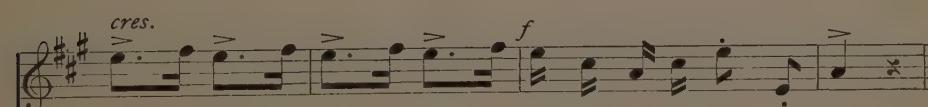
Mid the gale, ride! Sails are in! Sails are in! Wind and storm, let them go!



Mid the gale, ride! Sails are in! Sails are in! Wind and storm, let them go!



Mid the gale, ride! Sails are in! Sails are in! Wind and storm, let them go!



Ho! Hey! Hey! Ha! Bold a - mid the gale we ride!



Ho! Hey! Hey! Ha! Bold a - mid the gale we ride!



Ho! Hey! Hey! Ha! Bold a - mid the gale we ride!

## THE WEB OF LIFE

CELIA STANDISH

*Adagio*

SCHUMANN

14



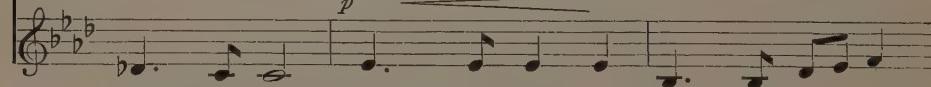
1. We the web of life are weav-ing, Add-ing to it day by day:  
 2. Bit by bit we weave our pat-tern, Pa-tient-ly we toil and slow.



Threads of man - y dyes are ming - ling, Glow - ing scar - let,  
 One day's work we see be-fore us, But the whole we



som - ber gray. Bril - liant tints for joy - ous mo - ments,  
 may not know. (Bril - liant tints for) What is done oft seems but fault - y,  
 (What is done oft)



Dark - er shades the sor - rows tell; But we may not  
 Marred with man - y a sad mis - take. (But we may not)  
 Still we're hop - ing. (Still we're hop - ing)



*choose our col - ors, We can on - ly weave them well.*  
*(choose our col - ors,) when com - ple - ed, That a per - - fect whole 'twill make.*  
*(when com - ple - ed,) mp*

## **WE MARCH, WE MARCH**

G. MOULTRIE

*Alla marcia marcato*

*mf* ♫

J. BARNBY

We march, we march to vic - to - ry, With the cross of the Lord be -

15

*mf* : S:

fore us, With His lov - ing eye look - ing down from the sky, And His  
*mp*

*f*. F.  
 ho - ly arm spread o'er us, His ho - ly arm spread o'er us.  
 (His arm spread)

- FINE

ho - ly arm spread o'er us, His ho - ly arm spread o'er us.  
(His arm spread) P

( His arm spread

FINE

*sempre marcato*

*sempre marcato*

1. We come in the might of the Lord of light, With .  
2. Then on - ward we march, our... arms to prove, With the

ar - mor .. bright to meet Him; And we put to flight the ..  
ban - ner of God be - fore us, With His eye of love look - ing

cres. . . . .

ar - mies of night, That the sons of the day may  
down from a - bove, And His ho - ly ... arm spread

cres. . . . .

greet Him, The.. sons of the day may greet Him. We  
o'er us, And His ho - ly arm spread o'er us. We

D.S.

f

D.S.

## THE FAIRY REVEL

35

ABBIE FARWELL BROWN

A. S. SULLIVAN

Paraphrase by

HARVEY WORTHINGTON LOOMIS

from the Comic Opera "The Pirates of Penzance"

*Tempo di valse**mf*

16

*rall.*

*Ped. \**

Come, fair - ies bright, Now is the car-ni-val night!

*a tempo*

Here on the green, Cir-cle our queen, Dance, dance with de - light. . . .

*p a tempo*

A

Come, come a - way! . . . Mer-ri - ly frol - ic and play,

A

*p*

Come, come a - way, O mer-ri - ly frol - ic and

Come, till we hear Shrill chanticleer A-wak-en-ing mortals to day.

play,\* Shrill chanticleer will a - wak-en the mortals to day.

B

la la la la la . . . . .

f B

Come, come, gauz - y of wing! Sway, sway, while

*f*

mp grazioso

. . . . . la la la la la Light, light, press-ing the grass With

p grazioso

tread we the ring; Light, light, press-ing the grass With

p

sil - ver - y feet we pass. Sweet  
 sil - ver - y feet we pass. Sweet, sweet,  
 song, . . . la la la la la, Sweet ech - o long, . . . la la la la la  
 sing we a song, Breez - es car - ry its ech - oes a - long;

*mp*

*grazioso*

Soft, soft, se - cret we keep, Lest mor-tals a - wake from

*p*

Soft, soft, se - cret we keep, Lest mor-tals a - wake from

*molto rit.*

*D a tempo*

sleep. la la la la la Join hands a - round, . . .

*molto rit.*

*D a tempo*

*ALTO*

*p*

Join hands a -

*a tempo*

*colla voce*

*p*

Gir - dle the mag - ic - al ground. Here on the green,  
 Here cir - cle the

round, Now gir - dle the mag - ic - al ground. Here

*rall.* *a tempo*

Cir - cle the queen, Let mer - ry mad - ness a - bound. . . .  
 queen, Let mad - ness a - bound, a - bound. . . .

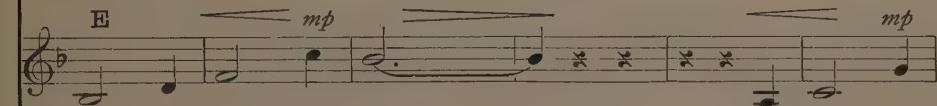
*a tempo*

here, on the green, Let mirth a - bound. . . .

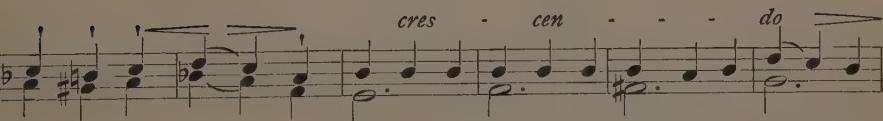
*rall.* *a tempo*



Tune up your fid-dles, ye crick-ets so spright - ly, Skip,lit - the grasshoppers,

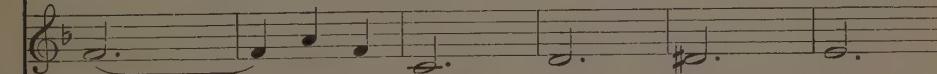


Come, O come and play, . . . . Your fid - dles

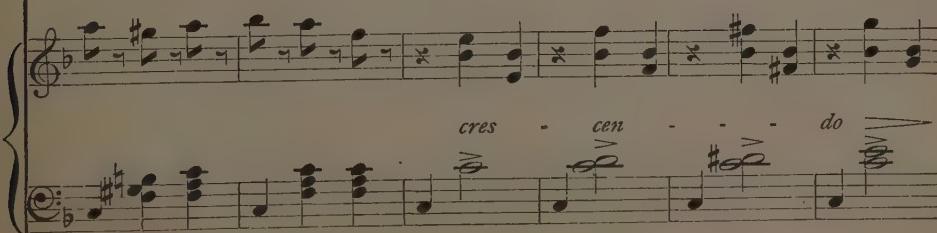


skip with us light - ly , Twin-kle your lan-terns,ye glow-worms,more brightly,  
(Spright - ly, bright - ly)

cres - cen - - do



play, . . . . crick-ets spright - ly, bright - ly,



Wheel, fair - ies, wheel,(fair-ies,) wheel! . . . Blow,gen-tle zeph-yrs,with

Wheel,mer-ry fair - ies, wheel, wheel! . . . Blow, . . . zeph - yrs,

Poco sfz      p

o - dors en - tranc - ing, Wak-en the blossoms and set them a - dan - cing,

blow! . . . Soft to and fro, . . .

cres - cen - - do *piu allegro* G

Sing with us, spring with us, Ring in the fair - y reel.  
Sing, spring, Ring, ah! reel. Tra la la

cres - cen - - do *piu allegro mp* G

Sing spring, ring, ah! reel. Ah!

*piu allegro*

cres - cen - - do *f* *mp*

*mf*

Hush! hush! morn-ing is near! Hark! hark! The  
Hush! morn-ing is near. Hark to him, hark! shrill chan - ti - .

*f*

Morning is near, Hark, hark! the shrill chanti-clear,

*brillante*

mf accel.

shrill chan - ti - clear, . . .
 Ah!
 Ah!
 Fair - ies.
 now.  
 hark!
 Now
 rev - els are done.
 Ah! Fair - ies, now.  
 now

now we dis - ap - pear!  
 fair - ies dis - ap - pear!

## THE ROSE AND THE SONG

45

ELIZABETH LINCOLN GOULD

Allegretto

legato mp

GRIEG

17

*p leggiero*

1. Be-yond the wall . . . a rose there  
 2. With-in my heart . . therelives a

1.2. La la la la la la, La la la la la la, La la la la la la,

lives, And to the air. . . its fragrance gives. No pass - er -  
 song; More sweet it grows . . the sum-mer long. Through all the

*sempre staccato*

La la la la la la, La la la la la la, La la la la la la,

by . . . can see it there, The love-ly rose, . . so sweet and  
 day . . . its notes I hear, Like dis-tant mu - sic faint and

La la la la la la, La la la la la la, La la la la la la,

*mp espress*

fair. . . Safe hid from sight it ev - er strong-er grows, And  
 clear. . . Safe hid where none can see, it glad - ly lies, And

La la la. It strong - - - - - er grows, And

(Safe hid, safe hid from sight it ev - er strong-er grows,)

It glad - - - - - ly lies, And

(Safe hid, safe hid where none can see, it glad - ly lies.)

molto rit. pp

slow - ly up toward the sky it goes, . . . Be - yond the  
tells of sun, breeze, and changing skies, . . . With - in my  
molto rit. pp

toward . . . the sky it goes, Be - yond the wall, the  
Up - toward the sky it goes, Ah! . . . be - yond the  
tells . . . of chang-ing skies, With - in my heart, my  
tell - ing of chang - ing skies, Ah! . . . with - in my  
*a tempo* legato mp

wall. Though none can see, . . . 'tis bloom-ing  
heart. Though none can hear, . . . and no one

*a tempo p staccato*

wall. La la la la la, heart.

there; Its love - ly fra - grance fills the  
knows, With - in my heart . . . it strong - er

La la la. Love - ly fra - grance, fra - grance, fills the  
In my heart, my heart, it strong - er

pp

air. Be - yond the wall there lives a rose, . . . A  
grows. A song there lives with - in my heart. . . My  
legato rit.

mp

air, the air. Be - yond the wall,  
air. . . . Be - yond the wall,  
grows, it grows, A song with - in  
grows. . . . A song there lives

lives a rose, . . . . .  
my heart. . . . .  
in my heart. . . . .

A musical score for voice and piano. The vocal line consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a dynamic of 'a tempo'. The lyrics are: 'rose, . . . there lives a love - ly rose. . . . heart, . . . a song with - in my heart. . . .' The second staff begins with a treble clef, a key signature of one sharp, and a dynamic of 'pp' (pianissimo). It features a 'staccato' instruction above the notes. The lyrics are: 'there lives a love - ly rose. . . . a song with - in my heart. . . .' The piano accompaniment is indicated by a bass clef and a treble clef, with a dynamic of 'rit.' (ritardando) above the notes.

## **HYMN OF WORSHIP**

H. BONAR

*Calmly*

Bonar

J. B. CALKIN

- 18 1. Up-ward where the stars are burn-ing, Si - lent, si - lent in their turn-ing  
2. Round the throne of God are ring-ing Voi - ces sweet in wor-ship sing-ing

## CHARITY

ROSSINI

*Andante molto*

19

p fz mf

dim. p pp p

ff. p

Strength of the ho - ly, Vir - tue di - vine, Thou on man-

ff. p

Strength of the ho - ly, Vir - tue di - vine, Thou on man-

ff. p



A

kind dost be - nig - nant - ly shine. Thou dost con -

sole us in all our . pain, . . . Light from a -

sole us in all our pain, . . . Light from a -

*rall.*

*B a tempo mf*

bove . . . thro' Thee we may gain. . . . Thou dost con-

bove . . . thro' Thee we may gain.

Light  
Thou dost con-

*f*

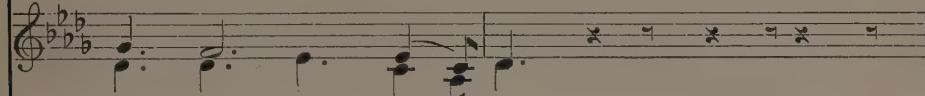
sole us in all our pain, Light from a -

sole us in all our pain, Light from a -

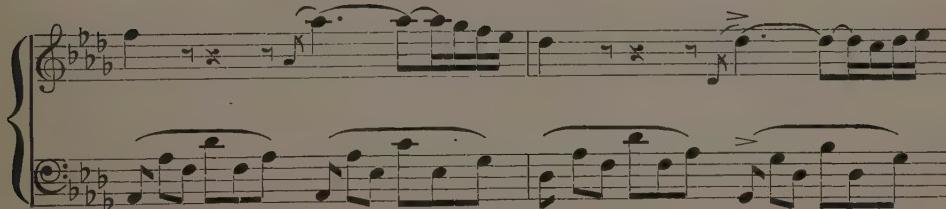
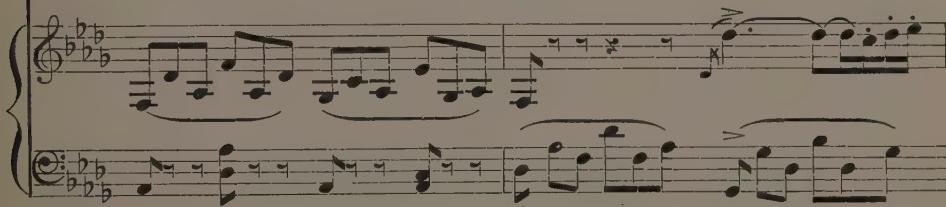
*f*      *p*



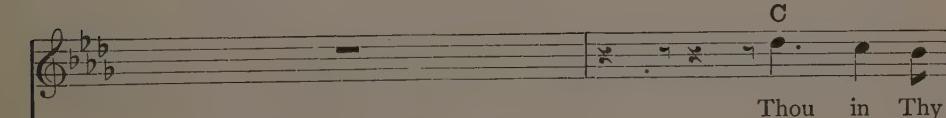
bove . through Thee we may gain.



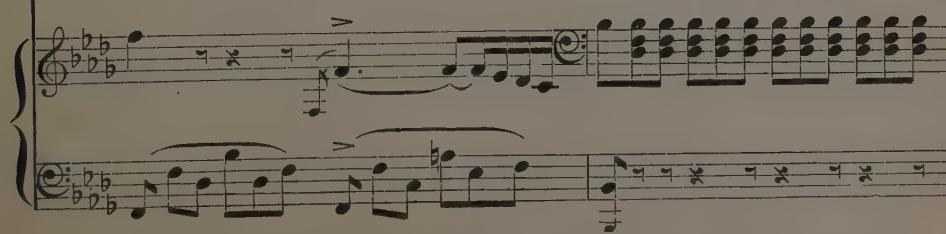
Thee we may gain.  
bove through Thee we may gain.



## C



Thou in Thy



na - ture love dost re - veal,                    Thou . canst af -

flic - tion . . ev - er . . , heal. . .      Bless - ed is

he, who led . by Thy might,                    Bears in his

bos - om ce - les - tial de - light, Bears in his

rall. D.S.

bos - om ce - les - tial de - light, . . . . .

rall.

<sup>2</sup>

gain. Thou . . . canst af - flic - tion . . . ev - er

gain. Thou canst af - flic - tion ev - er

*ff D*

heal ;              Bless - ed is he,              who,     led by Thy

heal;              Bless - ed is he,              who,     led by Thy

heal, . by        Thy might,              led : by    Thy might,

*ff*

might,              Bears in his bo - som ce-les - tial de -

might,              led              by . . . .    Thy . . . .

Musical score page 55 featuring two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is three flats, and the time signature is common time.

The vocal part consists of two lines of lyrics:

light, ce - les - tial de-light, ce - les - tial de -  
might, ce - les - tial de-light, ce - les - tial de -

The piano part features a dynamic marking of *p* (pianissimo) followed by a series of eighth-note chords. The vocal part then continues with:

light. . . . .  
light. . . . .

The piano part includes dynamic markings of *cres.* (crescendo) and *f* (fortissimo). The vocal part concludes with a final dynamic of *ff* (fortississimo).

*Moderato*

20

1. The hill and for - est are dark'ning, From the val - ley shines out a  
 2. Tho' hushed the birds and the breezes, That have sung to the trees all



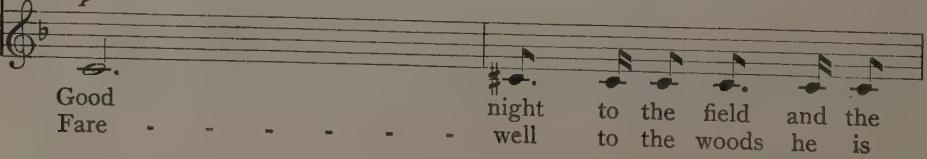
light, A bird's soft call breaks the si - lence, As he bids the world good  
 day, The brook has still, 'mid the si - lence, Some-thing sweet and sad to



night, . . . As he bids the world good night. Good  
 (good night,) say, . . . Some-thing sweet and sad to say. (good night.) Fare -  
 (to say,) (to say.)



night to the field and the for - est, Good  
 Good well to the woods he is night to the field and the  
 well sing - ing, Fare -



cres.

night to the vale and the hill, . . . His notes thro' the dusk are  
(for - est, Good - night to the hill,) well to the earth's shel-t'ring breast, . . . His path-way leads on to the  
(sing-ing, Fare - well to earth's breast,) *mf*

for - est, Good - night to the hill, His notes thro' the dusk are  
sing-ing, Fare - well to earth's breast, His path-way leads on to the

*dim.*

thrill - ing; Then they cease and the world is still.  
o - cean, There a - lone shall the brook find rest. *pp*

<sup>1</sup> Observe that these two notes are the same in pitch.

### MORNING HYMN

Sicilian

J. EDMESTON

*Quietly*

*mp*

- 21 1. Heav'nly Fa - ther, ev - er lead us O'er the world's tem-pes-tuous sea;  
2. Ho-ly Spir - it, now de - scending, Fill our hearts with heav'nly joy,

*mp*

*mp* *mp* *mf* Guard us, guide us, keep us, feed us, For we have no help but Thee.  
Thus pro - vid - ed, par - doned, guid-ed, Noth-ing can our peace destroy.

*mp* *mp* *mf*

## ESTUDIANTINA

P. LACOME

All by HARVEY WORTHINGTON LOOMIS

114

*Tempo di valse*

$$f_1 \geq$$

3

Come now a song we will sing you,

— La la la la

Come, now a song we will sing you,

La la la la

la la

la la la la la la We're students from Sal-a-

la la la la la la

la la la la la la We're students from Sal-a-

la la

la la la la la la

Zum la la zum la la

man - ca, . . . Fair Sal - a - man-ca, the old, . . . the old, . . . Though we

man - ca . . . Fair Sal-a - man - ca, the old, the old, . . . Though we

...and now, as we start to thread we

zum la la zum la la

la la

1a 1a

200

V V

cres.      *3d time al Coda*

poor be      High of birth we      Rich in an - ces - tors

cres.      *3d time al Coda*

poor be      High of birth we      Rich in an - ces - tors

cres.      *3d time al Coda*

Though we poor be . . .      High of birth, Rich in an - - -

*I*      *V 2 to ♫ f A p*

rath - er than gold. . . . .      Ca-diz to far Bar - ce -

*I*      *V 2 to ♫ A mp*

rath - er than gold,      than gold.      gold.      Ca - diz,      Bar - ce -

*I*      *V 2 to ♫ A p*

- ces - tors rath - er than gold.      gold.      Zum la la zum la la

*f*

lo - na. . . .      Mur - cia to dis - tant Mi - ran - da . .

*mp*

lo - na. . . .      Mur - cia,      dis - tant Mi - ran - da . .

Ca - diz to far Bar - ce - lo - na,      and to Mi - ran - da a -

*pp legg.*

When the light gui-tar, when the pander-o,\* when the tambour-

*pp legg.*

When the light gui-tar, when the pander-o, when the tambour-

*pp*

far, . . . . . light gui-tar, . . . . . pan-der-o,

*pp sempre legg.*

ine is sound - ing, . . . . . Ev'-ry one ex - claims, . . . . .

*pp sempre legg.*

ine is sound - ing, . . . . . Ev'-ry one ex - claims, . . . . .

la la is re - sound - ing, . . . . . Ev'-ry one ex-

“Lis - ten, there they are !” . . . . . Ev - 'ry one ex -

“Lis - ten, there they are !” . . . . . Ev - 'ry one ex -

claims, . . . . . “Lis - ten, there they are !”

\* Pandero, timbrel, a musical instrument.

cres.

claims, "There . . . they are, there they are, there they

cres.

claims, ev - 'ry one ex-claims, "There they are, there they are, there they

cres.

Ev - 'ry one ex-claims, "There they are, there they are, there they

D.S. ♫ B

are!" . . . O . . . Moon-light for mu-sic and mirth was  
Birds on the tree-tops have of - ten

D.S. ♫ B

are!" . . . O . . . La la la la la la la la

D.S. ♫ B

are, there they are now!" O Zum zum la la

pp

made, Ah! . . . La la la la la la la la

mp cres.

la. Come to the bal-co-ny there! . . . La-dies, O

mf

Try-ing their hun-ger to quell, . . .

pp

la la la la la la . . . La la la

la la la la la la la la, La la la la  
 cresc.  
 list to our ser - e - nade, Throw us the ros-es you  
 la la la la la la, La la la la

la la la la. Hun-ger like ours is scarce fed on flow'rs, La  
 wear. . . . La la la la la la la la la, Some  
 la la la la, La la la la la la la la, la, La

la . . . . la la la . . . . Hun-ger like  
 mf espress sil - ver then throw as well. . . . La la  
 la la la la la la la la . . . la, La la

ours is scarce fed on flow'rs, . O throw us some sil - ver as  
 la . la la la la la la La la la là la la la  
 la la la la la . la La la la . la . la la

well . . . Ah, . . throw, . . Ah, . . throw!  
*marcato*  
 la la la Ah, . throw, throw,  
*marcato*  
 la la la Ah, . throw, throw! la la la la

*cres.* D.S. *Coda* f *accel.*  
 la la la la la, rath-er than gold, Though high our rank,  
 D.S. *Coda* *accel.*  
 throw! rath-er than gold, Though high our rank, . .  
 D.S. *Coda* f *accel.*  
 la . . cestors, Yes, though high our rank, . .

*vivo eres.*

We've no gold, . . . ah! Here we are!

We've no gold, . . . ah! Here we are!

We've no gold, no gold, . . ah! Here we are!

## THE MINSTREL BOY

Air "The Moreen"

THOMAS MOORE

*Andante*

Irish Folk-Song

*mf*

23

1. The Min - strel boy to the war is gone, In the  
 2. The Min - strel fell, but the foe - man's chain Could not

*mf*

*mf*

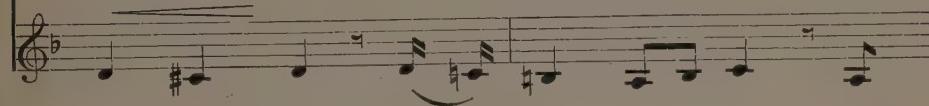
ranks of death you'll find . . him; His fa - ther's sword he hath  
 bring that proud soul un - - der; The harp he loved ne'er . .



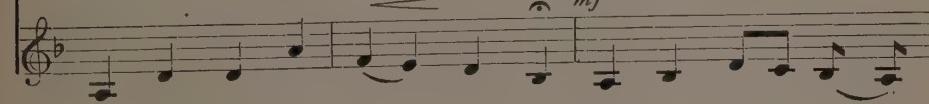
gird - ed on, And his wild harp slung be - hind . . him;  
spoke a - gain, For he tore its chords a - sun - der, And



"Land of . . song!" said the war - rior bard, "Though  
said, "No chains shall . . sul - ly thee, Thou



all the world be - trays thee, One sword at least, thy . .  
soul of love and brav - 'ry! Thy songs were made for the



rights shall guard, One . . faith - ful harp . . shall praise . . thee!"  
pure and free, They shall nev - er sound . in . slav - 'ry!"



## ON HORSEBACK

NIXON WATERMAN

RUBINSTEIN

*Allegro*

1. With the lur - ing lane be-fore us, Gal - lop we, my steed and  
 2. O - ver hill and thro'the val - ley, Paus-ing here a-while and

24 1. With the lur - ing lane be-fore us, Gal - lop we, my steed and  
 2. O - ver hill and thro'the val - ley, Paus-ing here a-while and

*mf*

Gal - lop on, gal - lop on, gal - lop on,

I, then Skies of beau-ty smil-ing o'er us, And the  
 Touch of whip and sud-den sal - ly Past the

I, then Skies o'er us smile.  
 Touch of the whip,

O gal - lop, gal - lop, Skies o'er us smile.  
 Touch of the whip,

*mf*

breez - es sing - ing by. Come, gal - lop on, . . .  
 town and home a - gain. Come, gal - lop on, . . .

Gal - lop on, . . . On we gal - lop fast and  
 Gal - lop on, . . . Home a - gain with cheeks a -

*mp*

Gal - lop on, . . . On we gal - lop with  
 Home a - gain

*mf*

Come, gal-lap on.

*cres.*

fast - er, As we match the swal-low's flight; . . . On we  
 glow - ing, Home a - gain with spir - its gay, . . . Home a -

*mp*

fast and fast - er, As we match the swal-low's flight, We  
 cheeks a-glow - ing, Home a - gain with spir - its gay, Then

Come, gal-lap on, . . . . . Come, gal-lap on, . . .

*cres.*

gal - lop fast and fast - er, As we match the swal-low's  
 gain with cheeks a - glow - ing, Home a - gain with spir - its

gal-lap, gal - lop fast and fast - er, As we match the swal-low's  
 home a - gain with cheeks a-glow - ing, Home a - gain with spir - its

*rit.*

On we gal - lop fast and fast - er While there  
 Home a - gain with cheeks a - glow - ing And the

*rit.*

flight. On we gal - lop, gal - lop fast.  
 gay, Home a - gain with cheeks a - glow.

*rit.*

flight. On we gal - lop, gal - lop, gal - lop fast.  
 gay, Home a - gain, a - gain with cheeks a - glow.

*a tempo*  
*mf*

come to steed and mas - ter  
heart with life o'er flow - ing

Rar - est mo - ments of de -  
For the pleas - ures of the

*a tempo*  
*mf*

There come to steed and mas - ter  
The heart with life o'er-flow - ing

Rar - est mo - ments of de -  
For the pleas - ures of the

*a tempo*  
*mf*

*mp*

light, . . . . . As we match the swal - low's flight.  
day, . . . . . Home a - gain with spir - its gay.

*mp*

light, . of de - light, As we match the swal - low's flight.  
day, . of the day, Home a - gain with spir - its gay. .

*mp*

# PART II

## PART SONGS AND CHORUSES OF SLIGHTLY LOWERED RANGE BARCAROLLE

*Quietly and not too fast*      Arr. from the Comic Opera "The Chimes of Normandy"

J. R. PLANQUETTE

25

Calm is the o-cean's breast, Calm . . . is its sleep, . . .  
 Sleep-ing light, sleep-ing light,  
 Sleep - ing, sleep - ing,  
 Sleep - ing, sleep - ing, From the sand - y bar..  
 sleep-ing light, sleep-ing light,  
 Calm . . . is its sleep...  
 Calm is the bil - low, Peaceful thy pil - low,  
 Calm be thy sleep, sail - or  
 Voi - ces call a - far, Calm ly sleep, sleep

Sail-or boy brave, on the o - cean at home, Watch we are keep - ing;  
 boy, . . . O sleep, sleep on the o - - cean, For  
 on, O sail - or boy, For

Storms may come creep - ing, Sweep-ing the wa - ter's blue  
 mer - - maids their watch are keep - -  
 mer - - maids their watch are keep - -

des - er - to foam; Sleep, then sleep, .  
 ing . . . . O'er . . . thy  
 ing, . . . . Mer - maids will keep

Mer - maids keep . . . Watch  
 sleep, Watch . . . we keep, warn-ing we  
 Watch o'er the deep. Warn-ing we bring thee,

*A little faster*  
 FINE B *mf*  
 o'er thee. Should the heav-en-s be shroud - ed,  
 FINE B *mp* *A little faster*  
 bring thee. Sail - or boy, a - wake! A - wake, brave  
 FINE B *mp* *A little faster*  
 bring thee. Sail - or boy, a - wake! A - wake, brave

Should the wind whis - tle high, . . .  
 sail - or boy! The mer - maids cry that  
 sail - or boy! The mer - maids cry that

Should the sun - light be cloud - ed,  
 dan - ger's nigh. They know thy need, O  
 dan - ger's nigh. They know thy need, O

*p* Should the tem - pest be nigh, . . . .  
*rit.* rit. D.S.  
 hear, O heed! The mer - maids warn thee.  
*rit.* rit. D.S.  
 hear, O heed! The mer - maids warn thee.

## OFF TO THE FRONT

M. L. BAUM  
*Allegro marziale*

E. JAKOBOWSKI  
 Arr. from the Comic Opera "Erminie"

*f* > >

Hark! from a - far hear the trump - et's stir - ring call!

*mf marcato*

We shall

Hear the drumming! The troops are coming! They come!  
(They're off to the front to-day!)

see them go marching by                      With their ban - ner fly-ing on the

*mp ma marcato*

Drum drum drum drum drum drum drum    drum drum drum    drum

breeze,                      While trump - ets call with shrill re - sound - ing cry, To

drum drum drum drum drum drum    drum    drum drum drum

vic - to - ry lead-ing or to death.                      Stead - y

drum drum    drum                      drum ta ta ta ta ta  
(drum    drum    drum)

A musical score for two voices and drums. The top staff is for soprano or alto voice, featuring a melody with eighth and sixteenth notes. The lyrics are: "eyes gaz-ing straight be-fore, Stead-y feet o - be-dient to the". The bottom staff is for tenor or bass voice, featuring a steady eighth-note drumming pattern. The lyrics are: "drum drum drum drum drum drum drum drum". The key signature is A major (no sharps or flats), and the time signature is common time.

*sempre f*

drum! To - geth - - er march - ing on to

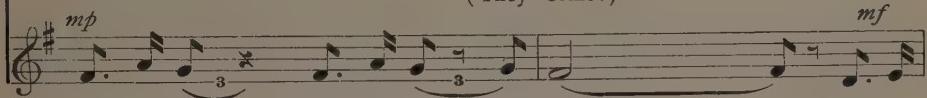
drum drum ta tà ta . . . ta ta ta  
(drum drum drum)

A musical score for "The Star-Spangled Banner" in G major. The top staff shows a melody on a treble clef staff with a key signature of one sharp. The lyrics "meet the foe, To - geth - er as one man they come. . . ." are written below the notes. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes, with the lyrics "drum drum drum drum drum" written below it. The score concludes with a dynamic instruction "they come! (drum drum ta ta ta ta ta)" followed by a repeat sign.

A musical score for two voices. The top voice is in soprano C major, treble clef, with a dynamic of forte (f). The bottom voice is in alto G major, bass clef, with a dynamic of forte (f). Both voices sing the same melody: "Hark! from a - far hear the trump - et's stir - ring cry!" The melody consists of eighth and sixteenth notes. Measure numbers 1 and 2 are indicated above the staff.



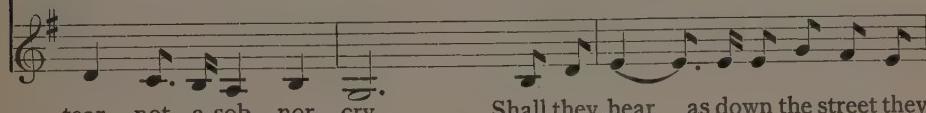
Hear the drumming! The troops are coming! They're off to the front to-day!  
(They come!)



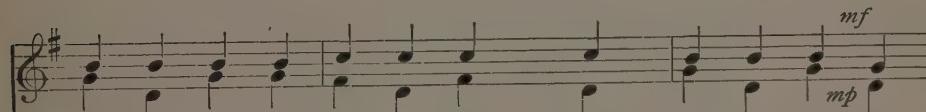
Here they come! Here they come! They come! . . . . Not a



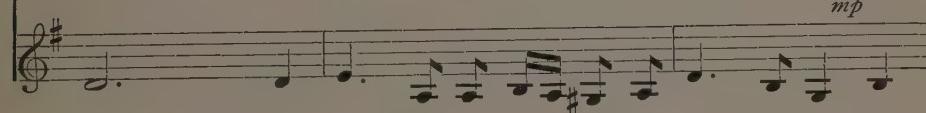
Drum drum drum drum drum drum drum drum drum drum



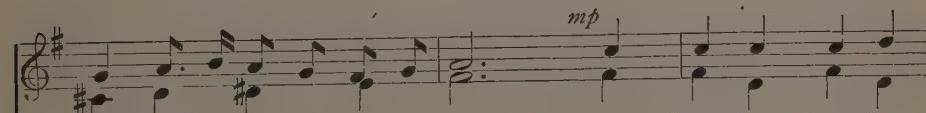
tear, not a sob nor cry Shall they hear as down the street they



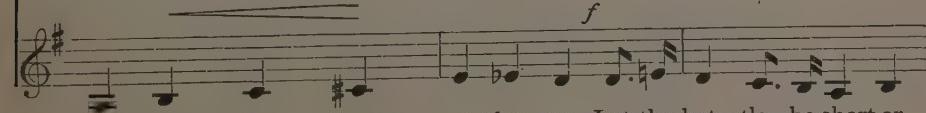
drum drum drum drum drum drum drum drum drum



go. The sol - dier's du - ty 'tis to do or die, And



Cheer - ing our gal-lant sol - dier boys. Drum drum drum drum  
(Cheer - ing sol - dier boys.)



ours to cheer them as they go. Let the bat - tle be short or

drum drum drum, If the vic - t'ry be swift or be it  
 long, If the vic - t'ry be swift or be it

slow, slow, drum drum drum drum ta ta ta drum drum drum

slow, They'll stand, while stand they may, un -

drum drum drum, And fall with fa - ces to the foe.

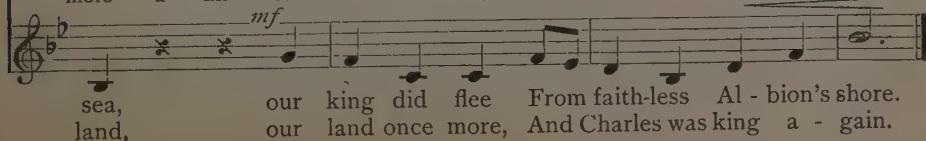
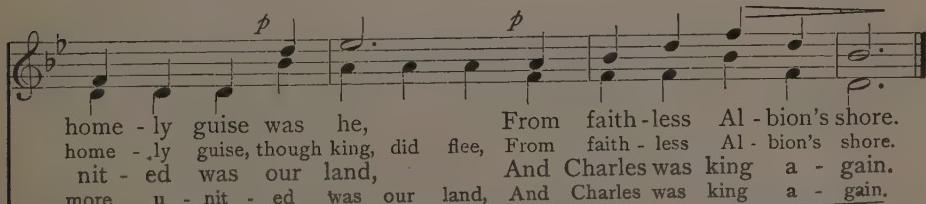
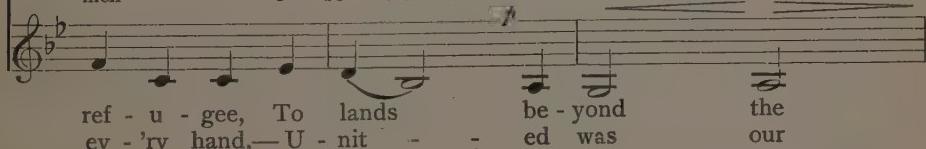
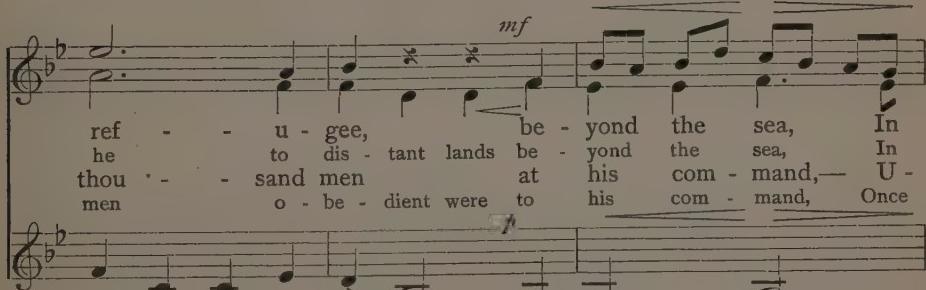
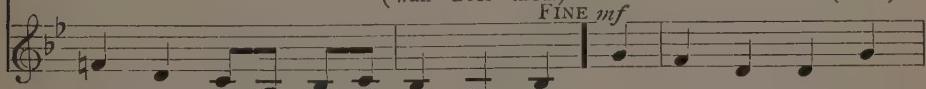
daunt - ed, bold, And fall with fa - ces to the foe.

## THE MERRY MONARCH

CELIA STANDISH  
*Moderato*

Scotch Folk-Tune

The wind a - cross the moor blew chill, The heath - er with - ered  
 2. The thros - tle to Ben More took wing, The news from dis - tant



## TRUST IN THE LORD

HANDEL

Arr. from the Opera "Semele"

*Slowly and reverently*

28

Trust . . . in the Lord, . . . in the Lord! Trust in His  
 Trust in the Lord, in the Lord! Trust in His

faith - ful-ness. Come grief or hap - pi-ness, A-bide in Him. Trust  
 faith - ful - ness. Come grief or hap - pi - ness, A - bide in Him. Trust

faith-ful - ness. Come grief or hap - pi - ness, A - bide in Him. Trust

in the Lord! Trust in His faith-ful - ness. Come grief or hap - pi - ness,  
 in the Lord! Trust in His faith - ful - ness. Come grief or hap - pi - ness,

in the Lord! Trust in His faith-ful - ness. Come grief or hap - pi - ness,

A - bide in Him. Come . . . grief or hap - pi-ness, A - bide in  
 A - bide in Him. Come grief or hap - pi - ness, A - bide in

A - bide in Him, A - bide in Him, A - bide in

Him. Trust in His faith - ful-ness. Come grief or hap - pi - ness,  
Him. Trust in His faith - ful-ness. Come grief or hap - pi - ness,  
Him. . . Trust in His faith - ful-ness. Come grief or hap - pi - ness,  
in Him a - bide, . . . in . . . Him . . a - bide. O . . trust in His  
in Him a - bide, . . . in . . . Him . . a - bide. O . . trust in His  
in Him a - bide, in Him a - bide. O trust in His  
faith - ful-ness, Come grief or hap - pi - ness, In Him a - bide.  
faith - ful-ness, Come grief or hap - pi - ness, In Him a - bide.  
faith - ful-ness, Come grief or hap - pi - ness, In Him a - bide.

## HYMN OF ADORATION

*Serenity*J. G. WHITTIER  
*Allegretto espressivo*

WILLIAM V. WALLACE

- 29
1. Im - mor - tal love, for - ev - er full, For - ev - er flow - ing free, For -
  2. Our out - ward lips con - fess the name All oth - er names a - bove; Love
  3. O Lord, and Mas - ter of us all! What-e'er our name or sign, We

ev - er shared, for - ev - er whole, A nev - er ebb-ing seal  
 on - ly know-eth whence it came, And com - pre-hend-eth love.  
 own Thy sway, we hear Thy call, We test our lives by Thine.

## THE TWINS

CARYL B. RICH

*Moderato*

30

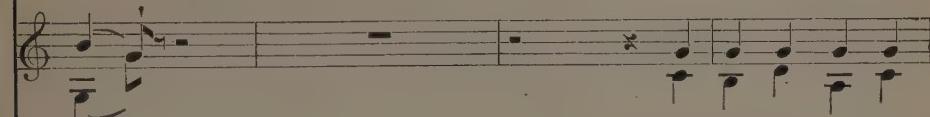
In form and fea - ture, face and limb, I grew so like my  
 I sup-pose, un - til I'm gone, That such my life will

I grew so like my  
 that such my life will

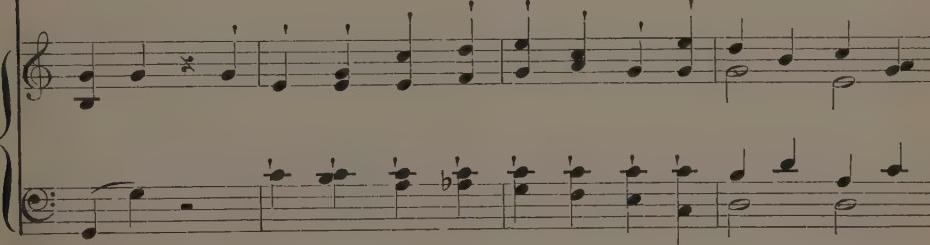
*mf*



broth-er That folks kept tak - ing me for him And each one for the  
be,— The blame that should be - long to John Will al - ways fall on



broth-er And each one for the  
be,— Will al - ways fall on



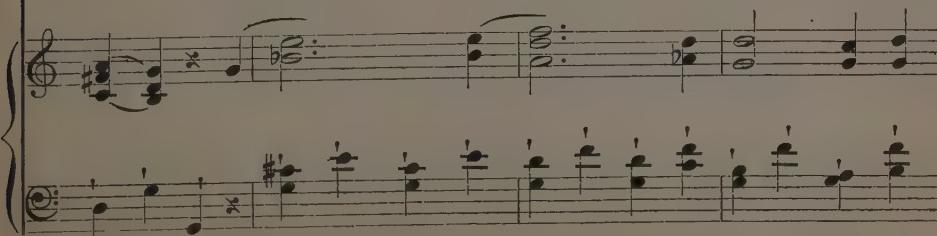
A



oth - er. It puz - zled all our kith and kin, It reached a fear - ful  
me. . O why, when I am ver - y good, Should John the prais-es



oth - er. It puz - zled all our kith and kin, It reached a fear - ful  
me. . O why, when I am ver - y good, Should John the prais-es



ritard

pitch — For one of us was born a twin And not a soul knew  
win? If I could change my lot, I would, And not be born a

pitch, for . . . one of us was born a twin and not a soul . . .  
(pitch, a fear-ful pitch)

win? If . . . I could change my lot, I would, And not be born . . .  
(win, the prais - es win?)

ritard

FINE      B

which. . . . . twin. . . . .

B

One day, to make the mat - ter worse, . . .

La la la la la la

  . . . knew which. . . . .  
  . . . a twin. . . . .

Be - fore our names were fixed, . . . As

la . . . la la la la la la la la

C

we were be - ing washed by nurse, . . . We got com -

la la

plete - ly mixed; And thus, you see, by  
 la la, Yes, com - plete - ly mixed! la la

fate's de - cree, . . . . . Or rath - er nur - - -  
 la . . . . .

The musical score consists of two main sections. The first section starts with a treble clef, a key signature of one flat, and a common time signature. It features two vocal parts and a piano part. The lyrics "plete - ly mixed;" and "And thus, you see, by" are followed by "la la," and "Yes, com - plete - ly mixed!" with a repeat sign and "la la." The second section begins with a treble clef, a key signature of one flat, and a common time signature. It also features two vocal parts and a piano part. The lyrics "fate's de - cree, . . . . ." and "Or rath - er nur - - -" are followed by "la . . . . ." The piano part includes various chords and bass notes.

D

se's whim, . . . My broth - er John got chris-tened

la la la la la la la la la la

E

me . . . And I got chris - tened him. . . .

la la la la la la la la la la

E

la la la la la la la la la la

**E**  
*Not too fast*

In school 'twas John who loved to play, But

**E**  
*Not too fast*

'Twas I who stood there ev - 'ry day, His

by a strange mis-take 'Twas I who stood there ev - 'ry day, His

F poco riten. (*hopelessly*)

pun - ish - ment to take. I put this question hope-less-ly to

pun - ish - ment to take. I put this question hope-less-ly to

ev - 'ry one I knew, "What would you do, if you were I, To

ev - 'ry one I knew, "What would you do if you were I, To

Now

Now

*ritard*

## THE BLUE BIRD

Mrs. EMILY HUNTINGTON MILLER

*Moderato con moto*

HENRY K. HADLEY

I know the song that the bluebird is sing-ing, Out in the ap-ple-tree

31

where he is swing - ing. Brave lit - tle fel - - low! the

Brave lit - tle fel - low!

skies may be drear - y,      Noth-ing cares he while his heart is so

skies may be drear - y,      Noth-ing cares he

cheer - - - - y. . . . Hark! how the mu - sic leaps

while his heart is so cheer - y. . . . Hark! how the mu - sic leaps

Hark! how the mu - sic leaps

Hark! how the mu - sic leaps

out from his throat! Hark! was there ever so mer-ry a note?

out from his throat! Hark! was there ev-er so mer-ry a note?

out from his throat! Hark! was there ev-er so mer-ry a note?

Lis-ten a - while . . . and you'll hear what he's say ing

Lis-ten a-while, . . . you'll hear what he's say - ing

Lis-ten a - while . . . and you'll hear what he's say ing

Up in the ap ple tree, swinging and sway ing:

Up in the ap - ple tree swing-ing and sway - ing:

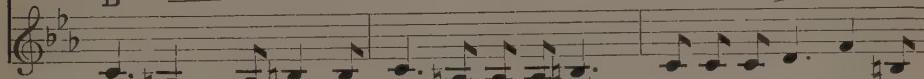
Up in the ap - ple tree, swing-ing and sway - ing:

**B**

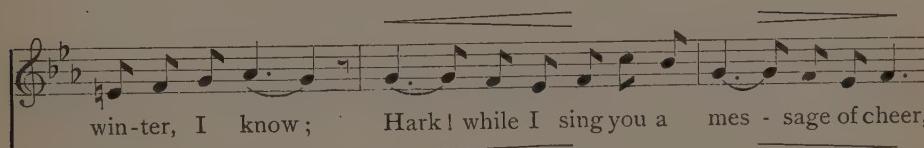
"Dear lit - tle blos-soms, down un-der the snow, You must be wea-ry of

**B**

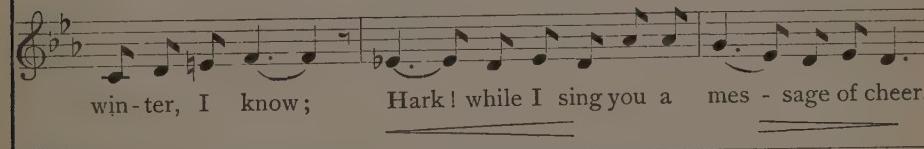
"Dear lit - tle blos-soms, down un-der the snow, You must be wea-ry of

**B**

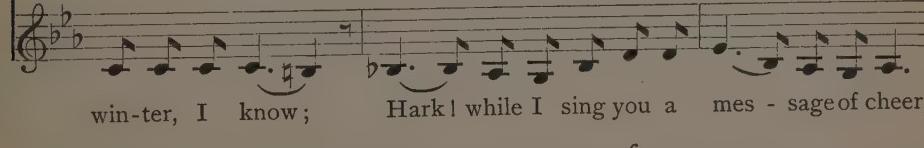
"Dear lit - tle blos-soms, down un-der the snow, You must be wea-ry of



win-ter, I know; Hark! while I sing you a mes - sage of cheer,

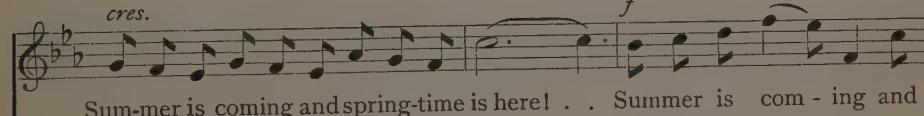


win-ter, I know; Hark! while I sing you a mes - sage of cheer,



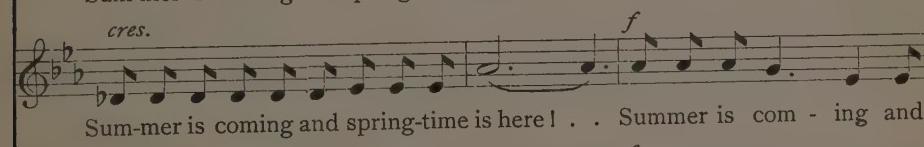
win-ter, I know; Hark! while I sing you a mes - sage of cheer,

cres.



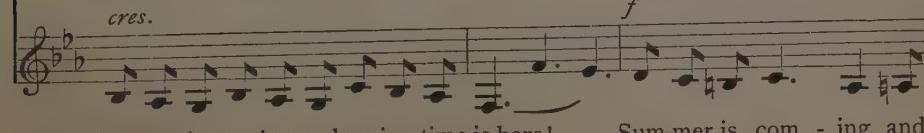
Sum-mer is coming and spring-time is here! . . Summer is com - ing and

cres.



Sum-mer is coming and spring-time is here! . . Summer is com - ing and

cres.



Sum mer is com-ing and spring-time is here! . . Sum-mer is com - ing and

C $\flat$

spring-time is here! Lit-tle white snow-drop, I pray you a-rise;  
spring-time is here!  
spring-time is here.

Bright yel-low cro-cus, come, o-pen your eyes; Sweet lit-tle vio - lets  
Sweet lit-tle vio-lets

*mf*

hid from the cold, . . . . Put on your man-tles of pur-ple and  
hid from the cold, Put on your man-tles

D

gold; . . . . . Daf - fo - dils, daf - fo - dils!

D

of pur - ple and gold; Daf - fo - dils, daf - fo - dils!

D

Daf - fo - dils, daf - fo - dils!

*cres.*

say, . . do you hear? Sum-mer is com - ing, and spring-time is

*cres.*

say, . . do you hear? Sum-mer is com - ing, and spring-time is

*cres.*

say, . . do you hear? Sum-mer is com - ing, and spring-time is

*f*

here! . . Sum-mer is com - ing and spring-time is here!"

*f*

here! . . Sum-mer is com - ing and spring-time is here!"

*f*

here! . . Sum-mer is com - ing and spring-time is here!"

## RAIN SONG

NATHAN HASKELL DOLE

AMBROISE THOMAS

Gavotte arr. from the Opera Comique "Mignon"

By HARVEY WORTHINGTON LOOMIS

*Allegro*      *sempre staccato**mp*

S:

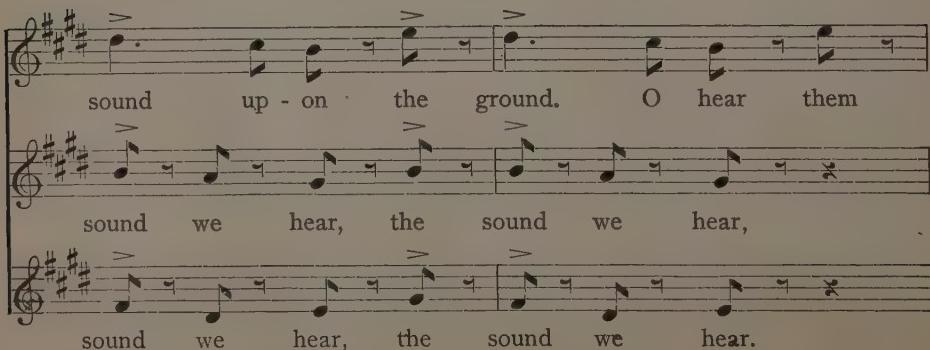
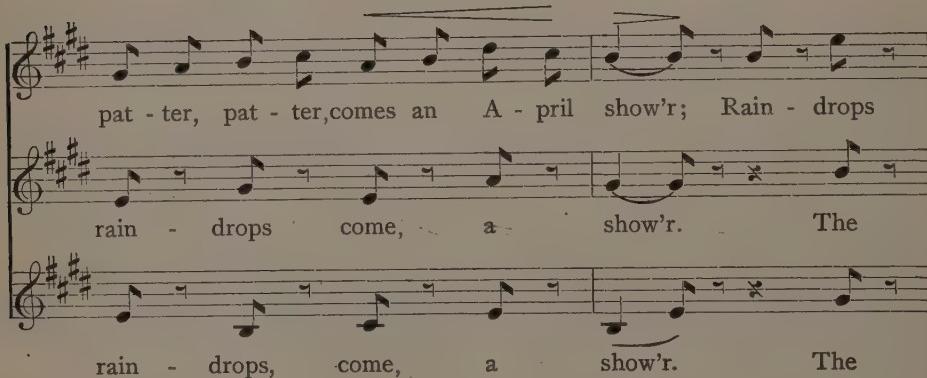


32

Light on grass and flow'r The rain - drops,  
*sempre staccato*

S:

Light on grass and flow'r The rain - drops,



rol - lick - ing,      frol - ick - ing      round, . . . . . Bright  
 rol - lick - ing      the      sound. . . . .  
 How      rol - - - - -      lick - ing      the sound !

rain - drops from on high, . . . . For - ty mil - lion  
 Rain - drops, rain - drops from on high,      The  
 Rain - drops, rain - drops from on high,      The

*2d time al. Coda*  
 mer-ry, mer-ry children of the sky; Light they prance, they play and  
*2d time al Coda*  
 rain - drops of the sky.      They dance, they play and  
*2d time al Coda*  
 rain - drops of the sky.      They dance, they play and

A

*mf*

dance, they skip and trip, they slide and slip! Stern but  
A

dance, they skip, they slide and slip. Ho! . . .  
A

dance, they skip, they slide and slip. Stern but

kind soon comes the wind, stern. but kind. . .

*mf*

kind soon comes the wind, The wind who makes the rain - drops

kind soon comes the wind, The wind who makes the rain - drops

*mp*

How he shouts! The clouds he routs, Dark and sul-len  
*mp*

mind. How he shouts! How he shouts! Dark the  
*mp*

mind. How he shouts, . . . he shouts! Dark the

clouds, pil - ing up in crowds. How the rain-drops hur - ry,  
 clouds. How he / shouts! . . .

clouds, piled up in crowds. O how he  
 rit. a tempo D.S.  
 skur - ry, pat - ter, pit - ter, pat - ter, pat - ter, pat - ter. Light on  
 rit. a tempo D.S.  
 He shouts! . . .

rit. a tempo D.S.  
 shouts! . . .

Coda  
 run be - fore the sun, the rain - drops, See! the rain - drops  
 Coda pp  
 run be - fore the sun, the sun. See! How they  
 Coda pp  
 run be - fore the sun, the sun. See! How they

*mf*

run. Now the sun laughs out in glee, Now the sun laughs out in  
*mp*

run. Now the sun laughs in glee, Now the sun laughs in  
*mp*

run. Now the sun laughs in glee, Now the sun laughs in

*accelerando*

glee, The rain-drops flee, the rain-drops flee, they flee.  
*accelerando*

glee. The rain-drops, rain-drops flee, they flee.  
*accelerando*

glee, the rain-drops, rain-drops, rain-drops flee, they flee.

## SONG OF PRAISE

MOZART  
From First Mass

*Moderato*

*mp*

*Moderato*

1. Swell the anthem and raise the song, Praise and thanks to God be - long,  
 2. Hark! all na - ture its an - them sings, Praise to Him, the King of kings.

*mp*

Praise and thanks to God be - long;      Saints and an - gels and  
 Praise to Him, the King of kings,      Let us an - swer the

mor - tals, sing !      Sing to Him,      our heav'n - ly King.  
 cho - ral song,      Let us all      the notes pro - long.

## DAYBREAK

LONGFELLOW  
*Con moto*  
*mf*

W. W. GILCHRIST

A wind came up out of the sea . . . . And

A wind came up out of the sea And said, "O

A wind came up out of the sea And said, "O

A musical score for three voices, likely soprano, alto, and bass, set to a setting by G. R. Woodward. The score consists of three staves of music in common time, with a key signature of two sharps. The lyrics are as follows:  
ships and cried, "Sail on," Ye  
and cried, "Sail on," It hailed the ships and  
ships and cried, "Sail on," and

*pp poco rall.***A a tempo**

gone, the night, the night is gone;"  
*poco rall.* **cres. A a tempo**

gone, the night, the night, the night is gone;" And hur - ried  
*poco rall.* **A a tempo**

gone, the night, the night, the night is gone;"

And hur - - ried land-ward, And hur-ried landward far a-

land - ward . . . . . far a - way, . . . . .

It hur - - ried land-ward, It hur-ried land-ward far a-

*f* way, far a - way, Cry - ing, "A - wake!"

. . . far a - way, . . . . . Cry - ing, "A - wake!"

way, far a - way, . . . . . Cry - ing, "A - wake!"

cry - ing, "A - wake! a - wake! a - wake!

cry - ing, "A - wake! a - wake! it is the

cry - ing, "A - wake! a - wake! it is the

it is the day. A - wake! a - wake!

day. . . . . A - wake! it is the

day. . . . . A - wake! it is the

A-wake! a-wake! it is the day, . . . . . it is the

rall.

day, . . . . . it is the day." . . . . .

rall.

day, . . . . . it is the day, it is the

rall.

*e dim.*

**B** *p a tempo molto cres.*

day." . . . It said to the dark for - est," Shout! shout!

*e dim.*

**B** *p a tempo molto cres.*

It said to the dark for - est," Shout! shout! shout!

*e dim.*

**B** *p a tempo molto cres.*

day." . . . It said to the for - est, "Shout!

*p legato*

. . . Hang all your leaf - y ban-ners out!" It touched the wood-bird's

shout! shout! shout! shout!" It touched the wood - bird's

shout! shout! shout! shout!" It touched the wood - bird's

*cres. C marcato*

fold - ed wing And said, "O bird, a - wake and sing;" And o'er the

fold - ed . . wing And said, "O . . bird, a - wakeand sing;"

fold - ed . . wing And said, "O . . bird, a - wakeand sing;"



whis-pered to the fields of corn, . . . . . "Bow  
 whis-pered to the fields of corn, the fields of corn, "Bow  
 whis-pered to . . . . . the fields of corn, "Bow  
 down, and hail the com - ing morn." It shout-ed  
 down, and hail the com - ing morn." It shout-ed through . . .  
 down, and hail the com - ing morn." It shout-ed  
 through . . . . . the bel - fry tower, "A - wake, O  
 . . . the bel - fry tower, "A - wake, O  
 through . . . . . the bel - fry tower, "A - wake, a -

bell! . . . pro-claim the hour.      A - wake, O bell! pro -

bell! . . . pro-claim the hour.      A - wake, O bell! pro -

wake, O bell! pro-claim,pro-claim the hour. A - wake, O bell! pro -

claim the hour, pro - claim . . . the hour,      pro-claim the

claim the hour,      pro - claim the hour, pro-claim the hour,pro-claim the

claim the hour,      pro-claim the hour, pro-claim the hour, . . .

hour,      pro-claim the hour,      pro-claim, pro-claim the hour."

*sempre ff*      *fff non dim.*

hour,proclaim the hour,proclaim the hour,      pro-claim,pro-claim the hour."

*sempre ff*      *fff non dim.*

. . . proclaim the hour, . . . pro-claim,proclaim,pro-claim the hour."

HAYDN  
Arr. by W. W. GILCHRIST  
from the Oratorio "The Creation"

*Allegro**mf*

The heav - ens are tell - ing the glo - ry of God, The

*mf*

The heav - ens are tell - ing the glo - ry of God, The

*mf*

The heav - ens are tell - ing the glo - ry of God, The

won-ders of His work dis-plays the fir-ma-ment; The won-ders of His

won-ders of His work dis - plays the fir - ma - ment ; The won - ders of His

won - ders of His work displays the fir-ma-ment ; The won-ders of His

A

work dis-plays the fir - ma-ment ; Each day tells the tale to

A

work dis - plays the fir - ma - ment ; Each day tells the tale to

A

work dis - plays the fir - ma - ment ; Each day tells the tale . . . to

fol - low-ing day, Each  
fol - low-ing day, Each day tells the tale to fol - low-ing day, Each night, each  
fol - low-ing day, Each day tells the tale . . . to fol - low-ing day, Each

night that is gone to fol - low-ing night, Each night that is gone to  
night that is gone to fol - low-ing night, Each night that is gone, is  
night that is gone to fol - low-ing night, Each night that is gone, is

B  
fol - low-ing night. The heav-ens are tell - ing the glo - ry of God, The  
B  
fol - low-ing night. The heav-ens are tell - ing the glo - ry of God, The won-ders,  
B  
gone. The heav-ens are tell - ing the glo - ry of God, The won-ders, the  
gone. The heav-ens are tell - ing the glo - ry of God, The won-ders, the

won-ders of His work, The won-ders of His work dis - plays .

The won-ders of His work . dis - plays, dis - plays .

won-ders of His work, The won-ders 'of His work dis - plays .

... the fir - ma-ment. The won-ders of His work, The won-ders of His

C

... the fir - ma-ment The won-ders of His work, the wonders

C

... the fir - ma-ment. The won-ders of His work, The won-ders of His

work dis-plays, dis-plays the fir - ma-ment. The heav - ens are

D

of His work dis-plays the fir-ma-ment. The heav - ens are tell - ing the

D

work dis-plays, dis-plays the fir - ma - ment. The heav-en's are

tell-ing the glo - ry of God, the won-ders of His work dis - plays,  
 glo - - - - ry of God, . . . His won-drous work dis-plays the  
 tell-ing the glo - ry of God, . . . The won - ders of His

. . . dis - plays . . . the fir - ma-ment, dis - plays the fir - ma -  
 fir - ma - ment, the won-ders of His work dis - plays the fir - ma -  
 work dis - plays the fir - ma-ment, dis - plays the fir - - ma -

ment, dis - plays the fir - ma-ment, dis - plays the fir - ma - ment.  
 ment, dis - plays the fir - ma-ment, dis - plays the fir - ma - ment.  
 ment, dis - plays the fir - ma-ment, dis - plays the fir - ma - ment.

## SPRING SONG

III

LOUIS C. ELSON

MENDELSSOHN

Arr. by HARVEY WORTHINGTON LOOMIS  
from the Pianoforte Composition "Songs without  
Words" — Spring Song"*Allegretto grazioso**mp*

Now . . . the winter's cold and gloom have passed a-way, The



Now the cold and gloom have passed, have passed away, a-way,



Now the win - ter's cold and gloom have passed a-way, The



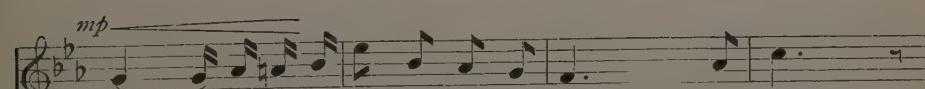
sun . . . up - on the grassy meads a - gain is warm - ly shin - ing;



Now on grass - y meads the sun is shin - ing; The



sun up - on the grass - y meads a - gain is shin - ing;



Zeph - yrs soft and balm-y o'er the val - ley stray, mp



zeph - yrs soft and balm-y stray, o'er the val - ley stray, And



Zeph-rys soft and balm - y o'er the val - ley, val-leys stray,

The bees are  
humming. The bees are  
humming. The bees are  
humming. The bees are  
humming.

The bees are humming.  
The bees are humming. Nature is  
humming. The bees are softly humming. Nature is  
softly humming. Bees are softly humming.

When comes the month of May?  
When comes the month of May? When comes the month of May?

May. Doh-de  
 May. The earth is full of God's goodness,  
 May. Heaven May; Earth  
 is filled,  
 2d play. at play. The earth is full with  
 2d play.  
 All the world  
 is at play.  
 2d play. at play. Cross.  
 God made the world. Come a-way! Come a-way! Come a-way!  
 ms. B f  
 is at play. Come a-way. a - way.

*C  
mp a tempo*

rit.

A - way! Now . . . the winter's  
way, O come a-way, a - way! Now the win - ter's  
rit. *p* *C p a tempo*  
A - way, a - way!

cold and gloom have passed a - way, The sun . . . up-on the  
cold has passed, passed, passed a-way, The sun  
*mp*

Come, . . . O come a-way, a-way, Come, come a - way, o'er  
grass-y meads a - gain is warmly shin - ing; Zeph - yrs soft and  
o'er the meads now is shin - ing; Zeph - yrs  
*p*  
grass-y meads. Now the sun is shin-ing, shin - ing, It

A musical score for three voices (Soprano, Alto, and Bass) in common time, featuring a key signature of one flat. The vocal parts are arranged in three staves. The lyrics describe a balm-y spring day with zephyrs softly straying. The music includes dynamic markings like 'cres' and 'p'.

cen - - - - - do  
 stray. The earth is filled with glad-ness in the mer - ry month of  
 The earth, the earth with gladness, glad-ness is filled, 'tis  
 p mp  
 The earth, the earth is filled with glad-ness, May is here, 'tis

A musical score for three voices (Soprano, Alto, and Bass) in common time, G major. The vocal parts are arranged in three staves. The Soprano part starts with a melodic line: B4, A4, G4, F4, E4, D4, C4, B4. The Alto part follows with: B4, A4, G4, F4, E4, D4, C4, B4. The Bass part begins at the end of the first measure with: E3, D3, C3, B2, A2, G2, F2, E2. The lyrics are: "May. Grief is gone, van-ished ev - 'ry May. Grief is gone, and van - ished each May. Yes, sor-row, sor-row all is van-ished, van - ished". The music includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *f* (forte). Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400.

A musical score for three voices (Soprano, Alto, and Bass) in common time and G major. The vocal parts are arranged in three staves above a piano accompaniment staff. The vocal entries are as follows:

- Soprano: "care. O - bey the voice, the voice of May, the voice of May, O - bey and care. O - bey the voice, the voice of May, the voice of May, O - bey and care. Now, o - bey the voice, the voice of May, the voice of May, O - bey and
- Alto: "D" (Dynamic instruction)
- Bass: "D" (Dynamic instruction)

The piano accompaniment consists of eighth-note chords.

*p dolce*

come . . . a-way, O come a-way,  
O come  
come, O come, O come,  
Come . . . a-way, O

come, O come,  
come a-way, O come a-way,

*ppp*

ac - cel - er - an - do  
a-way, Come, O come a-way, O come a-way!  
ac - cel - er - an - do

*ppp*

come a-way, Come a-way, a-way, O come a-way!  
ac - cel - er - an - do

Come a-way, O come a-way, O come a-way!

# PART III

## THE F CLEF

Exercises, part-songs, and choruses, arranged for three unchanged voices, or for two unchanged voices and bass.

The Great Staff

F G A B c d e f g a b c

The Key-note and position of 1 in different keys, F Clef

C = 1 G = 1 F = 1 D = 1 B<sub>b</sub> flat = 1 A = 1 E flat = 1 E = 1 A flat = 1

*Andante*

37

*Moderato*

38

*Andante*

39

*Allegretto*

40

Each part of Nos. 41, 42, and 43 may be sung as a separate melody.

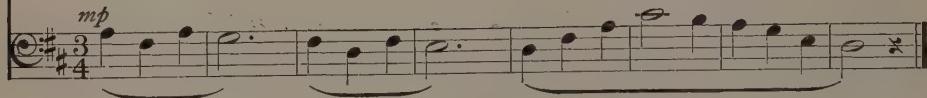
*Tranquillo*

*mp*



41

*mp*



*Grazioso*

*mp*



42

*mp*



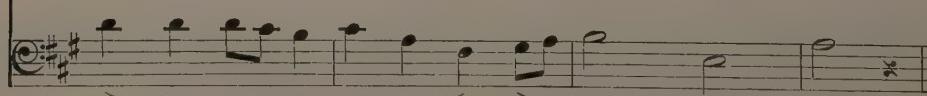
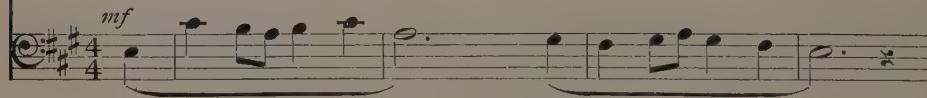
*Con anima*

*mf*



43

*mf*



No. 44 may be sung by the three upper voices or by the two upper voices and the bass.

*Lento*

*mp*

44

A

A

B

B

C

C

Nos. 45 and 46 may be sung by the three upper voices or by the two upper voices and the bass.

*Andantino*

45

*Giocoso*

46

*Andante**poco rit.*

JOHANNA KINKEL

1. How can I bear to leave thee? One part-ing kiss I give thee; And  
 2. Ne'er more may I be-hold thee, Or to this heart en-fold thee; With

47

*poco rit.*

1. How can I bear to leave thee? One part-ing kiss I give thee; And  
 2. Ne'er more may I be-hold thee, Or to this heart en-fold thee; With

*poco rit.*

then what-e'er be - falls me, I go where hon-or calls me, Fare -  
 spear and pen-non glan-cing, I see the foe ad-van - cing. Fare -

*mf*

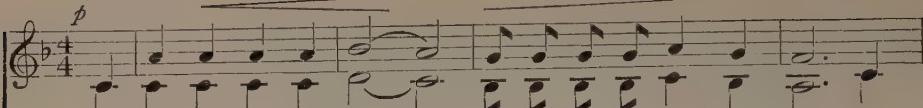
then what-e'er be - falls me, I go where hon-or calls me, Fare -  
 spear and pen-non glan-cing, I see the foe ad-van - cing. Fare -

*mf*

well, fare-well, my own true love, Fare-well, fare - well, my own true love.

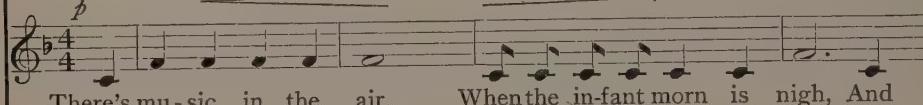
well, fare-well, my own true love, Fare-well, fare - well, my own true love.

<sup>1</sup> This song may be sung by the three upper voices or by the two upper voices and the bass.

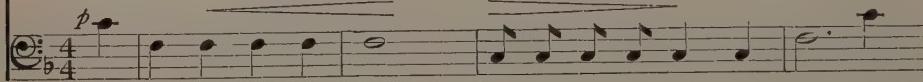
THERE'S MUSIC IN THE AIR<sup>1</sup>*Moderato*

There's mu - sic in the air, . . . When the in-fant morn is nigh, And

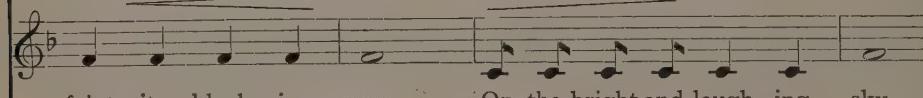
48



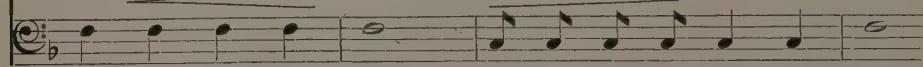
There's mu - sic in the air, When the in-fant morn is nigh, And



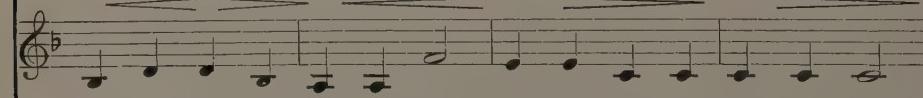
faint its blush is seen . . . On the bright and laugh-ing sky,



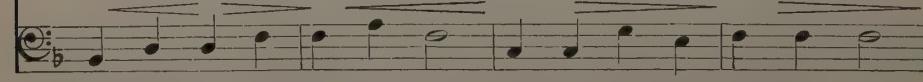
faint its blush is seen . . . On the bright and laugh-ing sky,



Ma - ny a harp's ec - stat - ic sound, With its thrill of joy pro - found,



Ma - ny a harp's ec - stat - ic sound, With its thrill of joy pro - found,



<sup>1</sup>To be sung by the three upper voices or by the two upper voices and the bass.

A

While we list, en - chant-ed there, To the mu - sic in the air. La  
There's

A

While we list, en - chant-ed there, To the mu - sic in the air. There's

*p*

la la la la . La la la La  
mu - sic in the air, . . . When the noon-tide's sul - try beam Re -  
mu - sic in the air, . . . When the noon-tide's sul - try beam Re -

*mp*

*pp*

la la la la . La la la la.  
flects a gold - en light . . . On the dis - tant stream.  
flects a gold - en light . . . On the dis - tant moun-tain stream.

*mp*

*pp*

When 'neath some shade . . . Sor - row's head is laid,  
When 'neath some shade . . . Tired sor - row's head is laid,

When be -neath some grate-ful shade, Sor-row's ach-ing head is laid,

*pp*

Sweet - ly there comes . . . Mu - sic in the air.  
Sweet - ly there comes . . . The mu - sic in the air. There's

*mp*

Sweet-ly to the spir - it there, Comes the mu - sic in the air.

*mp*

*pp*

Mu - sic, mu - sic, When twi - light's sigh  
mu - sic in the air, . . . When the twi - light's gen - tle sigh Is

*pp*

Mu - sic, there's mu - sic, When-e'er the twi-light's gen - tle sigh

*pp*

Mu - sic, there's mu - sic, When twi-light's sigh

lost, is lost, . . . As beau - ties die:  
 lost on even - ing's breast, . . . As its pen - sive beau - ties die:  
 Is lost, is lost, The while its pen-sive beau - ties die:  
 As beau - ties die:  
 Then, then the loved ones gone Wake pure, di - vine song,  
 Then, O, then, the loved ones gone Wake the pure, ce - les - tial song,  
 Then, then the loved ones gone Wake the pure heav'n - ly song,  
 An - gels that greet us With mu - sic in the air.  
 An - gel voi - ces greet us there, In the mu 'sic in the air.  
 An - gels that greet us With mu - sic in the air.  
 An - - - gels greet us With mu - sic in the air.

O WORSHIP THE KING<sup>1</sup>

ROBERT GRANT

*Moderato con moto*

Lyons

HAYDN

*mf*

1. O wor-ship the King all glo-rious a - bove, O grate-ful - ly  
 2. O tell of His might, O sing of His grace, Whose robe is the

1. O wor-ship the King all glo-rious a - bove, O grate-ful - ly  
 2. O tell of his might, O sing of His grace, Whose robe is the

mp cres - - cen - - -  
 sing His pow'r and His love,—Our Shield and De - fend - er, the  
 light,Whose can - o - py, space; His mer - cies how ten - der, how

mp cres - - cen - - -  
 sing His pow'r and His love,—Our Shield and De - fend - er, the  
 light,Whose can - o - py, space; His mer - cies how ten - der, how

An - cient of Days, Pa - vil - ioned in splen-dor, and gird - ed with praise.  
 firm to the end, Our Ma - ker, De - fend - er, Re - deem - er, and Friend !

An - cient of Days, Pa - vil - ioned in splen-dor, and gird - ed with praise.  
 firm to the end, Our Ma - ker, De - fend - er, Re - deem - er, and Friend !

<sup>1</sup> To be sung by the three upper voices or by the two upper voices and the bass.

ELIZABETH LINCOLN GOULD

*Andante con moto*

SCHUMANN

1. Slum-ber sweet, while stars are gleam - ing, Keep-ing watch to  
 2. Slum-ber sweet, for thee I'm pray - ing, Lit - tle one, through

50 1. Slum-ber sweet, while stars are gleam - ing, Keep-ing watch to  
 2. Slum-ber sweet, for thee I'm pray - ing, Lit - tle one, through

guard thy dream - ing, Though the world is  
 dream land stray - ing; He who guides the

guard thy dream - ing, Though the world is  
 dream land stray - ing; He who guides the

cold and wide, (Thou art,) Thou art safe at  
 world a - right, (Safe will,) Safe will lead my

cold and wide, (Thou art,) Thou art safe at  
 world a - right, (Safe will,) Safe will lead my

<sup>1</sup> To be sung by the three upper voices or by the two upper voices and the bass.

moth - er's side, Thou art safe at moth - er's side.  
child to - night, Safe will lead my child to - night.

moth - er's side, Thou art safe at moth - er's side.  
child to - night, Safe will lead my child to - night.

moth - er's side, Thou art safe at moth - er's side.  
child to - night, Safe will lead my child to - night.

THE LITTLE TIN SOLDIER<sup>1</sup>

F. E. WEATHERLY

*Allegretto*

J. L. MOLLOY

He was a lit - tle tin sol - dier, One lit - tle leg had  
Once as he watched his rose-love, Winds from the north did  
Once more he sees his rose-love, Still she was dan - cing

1.2.3. Drum,drum, drum, drum,drum,drum,drum,drum,drum,drum,drum,drum,

he;  
blow,  
gay,

She was a lit - tle fair - y dan - cer,  
Swept him . out . of the case - ment  
He is . . worn and . fad - ed,

drum,drum,drum,drum,Drum,drum, drum, drum, drum,drum,drum,drum,drum,

<sup>1</sup> To be sung by the three upper voices or by the two upper voices and the bass.

*A mp*

Bright as      bright could be.  
 Down to a stream be - low.  
 Loy - al      still for aye.

She had a cas - tle and  
 True to his lit - tle .  
 Then came a hand that

*A mp*

Drum,drum,    drum,    drum,drum,drum,drum,drum,Drum,drum,drum,drum,

*A mp*

gar - den, . . .      He but an old box . dim; . . .  
 la - dy, . . .      Still he shoul-dered his gun; . . .  
 swept them . . .      In - to a fur - nace wide, . . .

*pp*

She had a gar - den, Drum,drum,    drum,drum,    He but an old box,  
 True to his la - dy,    Drum,drum,    drum,drum,    Shoul-dered his mus - ket,  
 Hands came and swept them,Drum,drum,    drum,drum,    In - to a fur - nace,

*pp*

*poco rall.*

She was a dain - ty rose - love, . . . Far too grand for  
Soon, ah, soon, came the dark - ness, . . . Life and love un -  
Part - ed in life, in dy - ing . . . They are side by

*poco rall.*

Drum, drum, drum, drum, She was a rose - love, Far too grand for  
Soon came the dark - ness, Life and love un -  
Now when they're dy - ing, They are, they are

*poco rall.*

**B**  
*mf a tempo*

him, He was a lit - tle tin sol - dier,  
done. He was a lit - tle tin sol - dier,  
side. Ah! for the lit - tle tin sol - dier,

**B**  
*p a tempo*

him, for him. Drum, drum, drum, drum, drum drum,drum,drum,  
done, un - done.  
side by side.

**B**  
*p a tempo*

*dim. al fine*

One lit - tle leg had he;                            Brave - ly shoul-dered his  
 One lit - tle leg had he;                            Ne'er in the world a  
 Ah! for her cru - el art!                            There lies her rose in

*dim. al fine*

Drum, drum,

*dim. al fine*

mus - ket,    Fain      her      love      would      be.  
 lov - er    Half      so      true      could      be.  
 ash - es,    There     his      loy - al      lit - tle      heart.

drum, drum, drum, drum, Drum, drum, drum, drum, drum.

## WHO TREADS THE PATH OF DUTY

Arr. from the Grand Opera "The Magic Flute"

MOZART

*Larghetto**mp*

52

1. Who treads the path of du - ty, Nor shrinks when honor  
 2. Who deep at heart would cher-ish Rude scorn or bit-ter

*p**f**p*calls,  
hate,Fills life with noble beauty, And ne'er inglorious falls !  
Who'd see another per-ish And triumph in his fate,

A

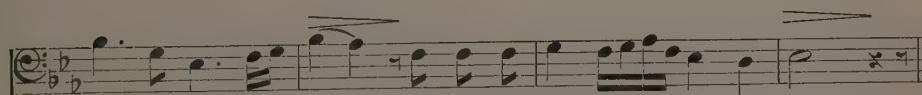
His steps the voice within . . . him leads . . . By gen-tle  
Notsuch with-in our ranks . . . is found . . . Here friendly



paths to gen - tle deeds, And guides him sure-ly on his  
cheer and help a - bound; Each oth-er's fail - ings we for -



way, . How-ev-er sad or dark the day, And guides him.  
give, And thus in peace and con-cord live, Each oth - er's



sure - ly on his way, How-ev-er sad or dark the day.  
fail - ings we for - give, And thus in peace and con-cord live.

## SKATING SONG

NIXON WATERMAN

*Tempo di valse, grazioso*

A. MESSAGER

Arr. from the Comic Opera "Fantine"

la  
 la la la la la la la la la la la la  
*mp.*  
 skates we're a - way, . . . Like the winds when at  
 know life's de - light, . . . Come some fair win - ter

*pp* *mf cres.*  
 la la la. With a swirl and a swing as we shout and  
 As we swing and we sway and we skim a -  
*pp* *mp*  
 la la la. Swirl and swing, shout and  
 Swing and sway, skim a -  
*mp*  
 play, . . . . Swirl and swing, shout and  
 night . . . . Swing and sway, skim a -  
*mf*  
 sing, And the world is gay. . . . .  
 way, While the moon shines bright. . . . .  
*mp*  
 sing, world is gay, is gay.  
 way, moon shines bright, shines bright.  
*mp*  
 sing, And the world is gay, is gay.  
 way, While the moon shines bright, shines bright.

FINE #

A      *p p*

*mp*

A      *p p*

*mp*

*p*      *p*

Oft as the roar of lust - y storm, makes glad the

*pp*

gleam, . . . La la la la la la, Till

*pp*

gleam, the gleam, . . . La la la la la la, Till

*mp*

gleam, . . . Shel-tered we wait by hearth-stone warm, We

*cres.*

B      *pp*

stars a - gain shall beam, . . . and we dream,

*cres.*

*mf* B

stars a - gain, a - gain shall beam, and we dream, . . . And we

*p*

B      *pp*

wait, wait, wait, . . . and we dream,

## INTEGER VITAE

From Horace Ode XXII

### Quietly

F. F. FLEMMING

1. He who is no - ble, kind in thought and ac - tion, Faith - ful to  
2. What though he wan - der o'er the burn - ing des - ert? What though he

2. What though he wan - der o'er the burn - ing des - ert? What though he

du - ty, pure, and sin - gle - heart - ed, Needs not a  
jour - ney o'er un-friend - ly moun - tain? Sleep - ing or

du - ty, pure, and sin - gle - heart - ed, Needs not a  
jour - ney o'er un-friend - ly moun - tain? Sleep - ing or

A musical score page showing measures 10 through 13. The first measure has a tempo marking of "mf". The second measure contains a single eighth note. The third measure contains a sixteenth-note figure. The fourth measure contains a sixteenth-note figure.

**R** **Y** **U** **E** **S** **T** **A** **N** **D** **W** **E** **R** **C** **H** **I** **M** **E**

10 | P a g e

1. The first note of each measure is a half note. The second note is a quarter note.

A musical score page featuring a single staff with five horizontal lines. The staff contains several note heads of different shapes and stems, including vertical stems and diagonal stems pointing both up and down. Some note heads have small dots or dashes inside them.

weap - on, needs not man to guard him, Vir - tue de - fends him

wak - ing, though by death sur - round - ed, Vir - tue de - fends him

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## THE GLORY OF GOD IN NATURE

BEETHOVEN

*Maestoso e grandioso*

To God e - ter - nal the heav'n's render glo - ry, Pro-claim His pow'r with  
To God e - ter - nal the heav'n's render glo - ry, Pro-claim His pow'r with

*cres.*

won - drous word. By earth and sea is re - peat - ed the sto - ry; From  
wonderous word. By earth and sea is re - peat - ed the sto - ry; From

*cres.*

all man - kind let praise be heard. Who holds the  
all man - kind let praise be heard. Who holds, who holds the

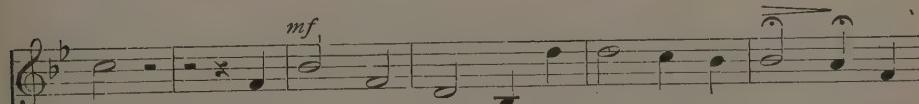
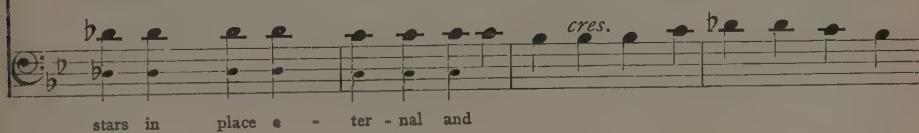
Who holds the



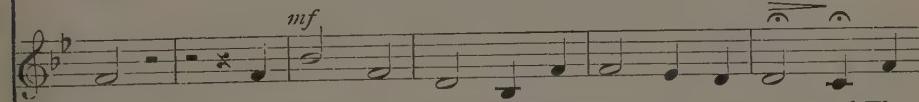
cres.



cres.



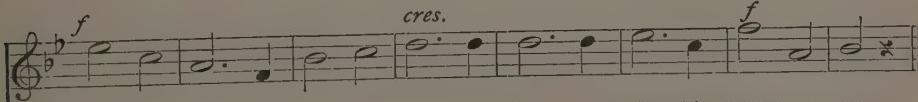
mf



mf



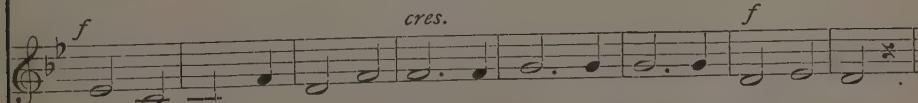
cres.



he - ro - like his way pur-sues, and he - ro - like his way pur-sues.

cres.

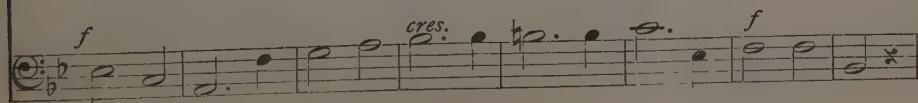
f



he - ro - like his way pur-sues, and he - ro - like his way pur-sues.

cres.

f



MEMORIAL DAY<sup>1</sup>

ELIZABETH LINCOLN GOULD

*Moderato*

H. A. DONALD

1. Calm - ly at last they take their rest, Sol - diers whose bat - tles  
 2. He - roes who won, though sore - ly pressed, Sol - diers as brave who

56 1. Calm - ly at last they take their rest, Sol - diers whose bat - tles  
 2. He - roes who won, though sore - ly pressed, Sol - diers as brave who

all are won, He - roes whose cour - age stood the test, Brave  
 lost the fight, Vic - tor and van - quished lie at rest, In

all are won, He - roes whose cour - age stood the test, Brave  
 lost the fight, Vic - tor and van - quished lie at rest, In

hearts whose day of strife is done. 1.2. Peace ful - ly  
 mer - cy judged by God's clear sight. (Sleep) . . . .

hearts whose day of strife is done. 1.2. Peaceful - ly sleep, . . .

<sup>1</sup> May be sung by the three upper voices or by the two upper voices and the bass.

sleep, . . . peace - ful-ly sleep, . . Peace-ful - ly sleep, . .  
peace-ful - ly sleep, peace-ful - ly sleep, . . peacefully sleep. Loved and hon - ored,  
peace-ful-ly sleep, sleep, . peace-ful - ly sleep, . . Peace-ful-ly, peace-ful-ly,  
sleep, sleep, peace-ful-ly sleep, . sleep. . . Loved and hon - ored,  
dim in - u - en - do  
peace-ful - ly sleep, . Peace-ful - ly sleep, peace-ful - ly sleep.  
Loved and hon - ored, Peace-ful - ly, peace-ful - ly, peace - ful - ly sleep.  
dim in - u - en - do  
peace-ful - ly sleep, Sleep, dim in - u - en - do  
loved and honored, Sleep, sleep, peace-ful - ly sleep.

LOVELY APPEAR<sup>1</sup>

Arr. from the Oratorio "The Redemption"

GOUNOD

*Andante con moto*  
*mp**poco a poco cres.*

Love - ly ap - pear o - ver the moun - tains The  
Love - ly ap - pear, . ap - pear . . the feet Of

*pp* *poco a poco cres.*

O - - - over the moun - tains,  
O - - - over the moun - tains

<sup>1</sup> To be sung by the three upper voices only or by the two upper voices and the bass.

dim.

feet of them that preach, and bring good news of peace, The  
 them that preach, and bring good news of peace, of peace, Of  
 dim.

Love - ly are the feet of  
 dim.

Love - - - ly the feet of

*mp express*

feet of them that preach, and bring good news of peace...  
 them that preach, and bring good news of peace...

them that preach good news of peace, of peace.  
 them that preach good news of peace, of peace.

A

*mf*

Love - ly ap - pear . . . The feet of them that  
 Love - ly ap - pear o - ver the moun - tains The feet of them that  
 A

*p*

Love - - ly, love-ly ap - pear The feet of

A

*pp*

Love - - ly, love-ly ap - pear The feet of

*pp*

preach good news of peace,  
preach, and bring good news of peace, The

them that preach good news of peace, bring good  
them that preach good news of peace, good

*p*

news of peace, of peace.  
feet of them that preach, and bring good news of peace. . .

*p*

news of peace, bring news of peace. . .

*p*

news of peace, news of peace. . .

B

Love - ly ap - pear o - ver the moun - tains The  
Love - ly ap - pear, love - ly o - ver the moun - tains The

B

Love - ly ap - pear, love - ly o - ver the moun - tains The

B

Love - ly ap - pear, love - ly o - ver the moun - tains The

*mf*

feet of them that preach, and bring good news of peace,  
feet . . . of them that preach, and bring good news of peace, of peace.

feet of them that preach, and bring, bring news of peace, of peace.

feet of them that preach, and bring, bring news of peace, of peace.

*mp*

Love - ly ap - pear, ap - pear o - ver the moun - tains The  
Love - ly ap - pear o - ver the moun - tains The

*p*

Love - ly ap - pear, ap - pear o - ver the moun - tains The

Love - ly ap - pear, ap - pear o - ver the moun - tains The

*cres.*

feet of them that preach, and bring good news of peace.  
*cres.*

feet of them that preach, and bring good news of peace.  
*cres.*

feet of them that preach, and bring good news of peace.

M. L. BAUM

*Moderato ma energico*

KARL GOLDMARK

Arr. from the Symphony "A Country Wedding"

58

1. State - ly and splen - did the march of the year is sound - ing, With  
2. Stead - fast, un-chang - ing, each year on its path-way march - es, And

swing of the heav-ens keep-ing pace,'Mid star - ry pageants to find a place.  
sea - son by sea - son kind and strong Up-lifts its voice in the tri-umph song.

Tire - less, un - end - ing, The song of the spheres re - sound - ing Is  
Tire - less, un - end - ing, The song is still re - sound - ing, And  
Earth, ev - er rang - ing Where blue of the sky world arch - es, Keeps  
Earth, ev - er rang - ing Where blue the sky world arch - es, Keeps

The song is still re - sound-ing And  
Where blue the sky world arch - es, Keeps

fill - ing the ut - most bounds of space With beau - ty and pow'r and  
fills the ut - most bounds of space With beau - ty, pow'r and  
step with the count-less star - ry throng Up - held by the pow'r of  
step with count - less star - ry throng Up - held by God's own

fills the ut - most bounds of space With beau - ty, pow'r and  
step with count-less star - ry throng Up - held by God's own

*mp*

grace; On - ward, . . . . .  
won - der; All through the az - ure pro - ces - sion - al hymns are  
God. On - ward, . . . . .  
pow - er. Down through the a - ges the u - ni - verse sings and

won - der; On - ward march, pro - ces - sion - al hymns are  
pow - er. On - ward march, the u - ni - verse sings and

*f*

. . . . . Earth, mid the choirs of the sky, O -  
ris - ing, ring - ing,) Man, then with hard - i-hood high, To  
march - es on - ward,) . . . . .

ring - ing, Earth, o - be - - - -  
march - es. Man, to God's . . . . .

be - dient, sings and march-es on, Through-out the years. (March)  
God's great mu - sic march thou on! Be free from fears! (March)

- dient, sings and march-es on, Through-out the years. March  
. . . great mu - sic march thou on! Be free from fears! March

*molto marcato*

On - ward, . . . on - ward, . . . on-ward through-out the  
on - ward, through-out the  
*f* *molto marcato*  
on - ward, on - ward, on - ward, on - ward, on-ward through-out the

years. O man, then heed the star - ry march of the spheres.  
(March on!) (March on!)

years. O man, then heed the star - ry march of the spheres.

## ITALIAN HYMN

C. WESLEY  
*With fervor*

F. DE GIARDINI

1. Come, Thou al - might - y King, Help us Thy name to sing,  
2. Nev - er from us . de - part; Rule Thou in ev - 'ry heart,

Help us to praise! Fa - ther all - glo - ri - ous, O'er all vic -  
Hence, ev - er - more. Thy sov - 'reign maj - es - ty, May we in

to - ri - ous, Come and reign o - ver us, An - cient of Days!  
glo - ry see, And to e - ter - ni - ty Love and a - dore.

M. B. WILLIS

*Slow and majestic*

Swedish Folk-tune

60

1. Tho' day is swift de - part - ing And this shall be my last, My  
 2. My coun - try, O my coun - try, My soul is free from fear; A -

*mp*

faith will en - dure the test Till all is past. My spir - it, still un -  
 above all the cries of need Thy voice I hear; It fills my in - ward

*mf*

Hm . . . . .

Hm . . . . . Hm . . . . . Hm . . . . .

fet - tered, At peace, tho' death is near, Will fear not, when du - ty calls, To  
 spir - it With cour-age firm and high, It calls me in du - ty's name For

*mp*

<sup>1</sup> To be sung by the three upper voices or by the two upper voices and the bass.

Though wrong crushes lib-er - ty and seeds of strife are  
My life I will glad-ly yield, dear country of the

an-swer, "Here!"  
thee to die.

sown, (Yet) Yet right at length shall con-quer and free - dom claim her  
free; (O) O would I had a hun - dred that I could give to

Yet right at length shall con - quer and free-dom claim her  
O would I had a hun - dred that I could give to

own, yes, free - dom claim her own.  
own, Yes, free - dom claim her own, claim her own.  
thee, that I . . . could give to thee.  
thee, that I could give to thee, give to thee.

own, yes, free - dom claim her own, . claim her own.  
thee, that I could give to thee, . give to thee.

own, yes, free - dom claim her own.  
thee, that I . . . could give to thee.

## MESSAGE OF THE RIVER

M. L. BAUM

*Adagio cantabile*

BEETHOVEN

Arr. from Sonata VIII (Pathétique)

*p* : Deep and free, the riv - er flows a - long, Ma -  
Hear, O heart! its calm me - lo - dious song, Re -

61 *p* : Deep and . . . free . . . the . . . riv - er flows a - long, . . .  
Hear, O . . . heart! its . . . calm - me - lo - dious song, . . .

*p* : Deep and free - the riv - er flows a - long, . . .  
Hear, O heart! its calm me - lo - dious song, . . .

*p* : jes - - - tic in . . glo - ry, Fa - mous in . . .  
sist - - less, com - pel - ling, Man's his - t'ry .

Might - y in glo - ry, Famed in  
Cease - less, com - pel - ling, Man's life

Might - - y in glo - ry, Fa - mous in  
Cease - - less, com - pel - ling, Man's his - t'ry

| *I and 2* | *3* | FINE | A | *mp* | *cres.* |  
sto - ry. sto - ry. Through va - ry scenes of life . . . Mid peace and  
tell - ing.

| *I and 2* | *3* | FINE | A | . . . | *mp* | *cres.* |  
sto - ry. sto - ry. Through life mid peace and

| *I and 2* | *3* | FINE | A | *mp* | *cres.* |  
sto - ry. sto - ry. Through scenes of life mid peace and  
tell - ing.

strife . . . It ev - er sweeps, ev - er sweeps, Hast - 'ning

strife, It ev - er sweeps, it ev - er sweeps, Hast - 'ning,

strife, It ev - er sweeps, it ev - er sweeps, it has - tens,

*molto rit.*

*a tempo*

on, seek - ing o - cean's bound - less deeps.

*molto rit.*

*a tempo*

seek - ing o - cean's deeps, So man, how -

*molto rit.*

*a tempo*

seek - ing o - cean's deeps.

Thou shalt find a home, Shalt find in God thy

e'er thy path may roam, Thou'l't find thy . . .

Thou shalt find a home, at last in God thy

*poco rall.*

*a tempo*

*D.S.*

home. . . . .

*poco rall.*

*Deep and*

*a tempo*

*D.S.*

home, How - e'er thy path may roam. . . . .

*poco rall.*

*Deep and*

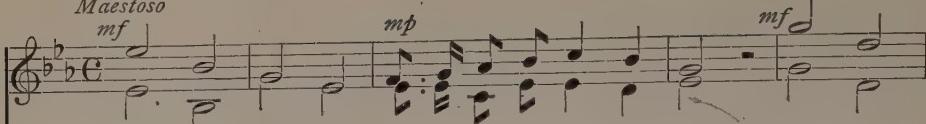
*a tempo*

*D.S.*

home. . . . .

*Deep, deep and*

CLINTON SCOLLARD

*Maestoso*

1. Home of Free-dom, land with peace and plenty blessed! Wealth and  
 2. Hail thee, hail thee, loved one of the wind and wave! Land of  
 3. Hail thee, hail thee, hearken how the ech - oes thrill! Shout it,



1. Home of Free - dom, land with praise and plenty blessed! Wealth and  
 2. Hail thee, hail thee, loved one of the wind and wave! Land of  
 3. Hail thee, hail thee, heark-en how the ech - oes thrill! Shout it,



won - der bear - ing on thy might - y breast, Thou hast all the  
 prom - ise, land our fa - thers died to save! Land they grandly  
 sing it! hill re-plies to dis - tant hill. Down the a - ges



won - der bear - ing on thy might - y breast, Thou hast all the  
 prom - ise, land our fa - thers died to save! Land they grandly  
 sing it! hill re-plies to dis - tant hill. Down the a - ges



<sup>1</sup> To be sung by the three upper voices or by the two upper voices and the bass.

cres.

op - u - lence of up - land and of plain,— From  
strug - gled for through - out the days of yore, With  
rings the cry which all the world shall hear, And

cres.

op - u - lence of up - land and of plain,— From  
strug - gled for through - out the days of yore, With  
rings the cry which all the world shall hear, And

cres.

out the earth a pre - cious worth of gold and grain;  
la - bor of the spade and blade, the axe and oar;  
thou - sands throng to join the song each com - ing year.

out the earth a pre - cious worth of gold and grain;  
la - bor of the spade and blade, the axe and oar;  
thou - sands throng to join the song each com - ing year.

Wear thou nev - er on thy star - ry flag a sin - gle stain.  
Up - ward, on - ward may thy path - way be for - ev - er - more.  
Thou shalt be our pride and glo - ry still, O land most dear!

Wear thou nev - er on thy star - ry flag a sin - gle stain.  
Up - ward, on - ward may thy path - way be for - ev - er - more.  
Thou shalt be our pride and glo - ry still, O land most dear!

## MARCH FROM AIDA

Arr. from the Grand Opera "Aida"

VERDI

*Maestoso*

Musical score for voice and piano, showing two systems of music. The top system starts at measure 1, and the bottom system starts at measure 63.

**Measure 1:** Treble clef, 4/4 time, key signature of one flat. Key change to 2/4 time at measure 63. Dynamics: *mf*. Vocal line: "Guard the shores". Piano accompaniment: eighth-note chords.

**Measure 63:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *mf*. Vocal line: "Guard the shores". Piano accompaniment: eighth-note chords.

**Measure 1 (Continued):** Treble clef, 4/4 time, key signature of one flat. Dynamics: *mf*. Vocal line: "of Nile's broad riv - er, Guard the". Piano accompaniment: eighth-note chords.

**Measure 63 (Continued):** Treble clef, 4/4 time, key signature of one flat. Dynamics: *mf*. Vocal line: "Guard the shores". Piano accompaniment: eighth-note chords.

**Measure 1 (Continued):** Treble clef, 4/4 time, key signature of one flat. Dynamics: *mf*. Vocal line: "Nile, E - gyp - tians brave;". Piano accompaniment: eighth-note chords.

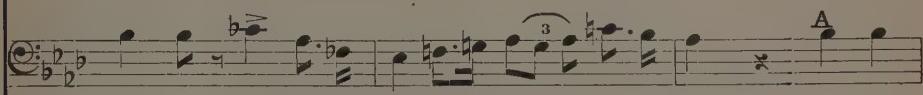
**Measure 63 (Continued):** Treble clef, 4/4 time, key signature of one flat. Dynamics: *mf*. Vocal line: "Un - to death the foe de -". Piano accompaniment: eighth-note chords.

**Measure 1 (Continued):** Treble clef, 4/4 time, key signature of one flat. Dynamics: *mf*. Vocal line: "Nile, E - gyp - tians brave;". Piano accompaniment: eighth-note chords.

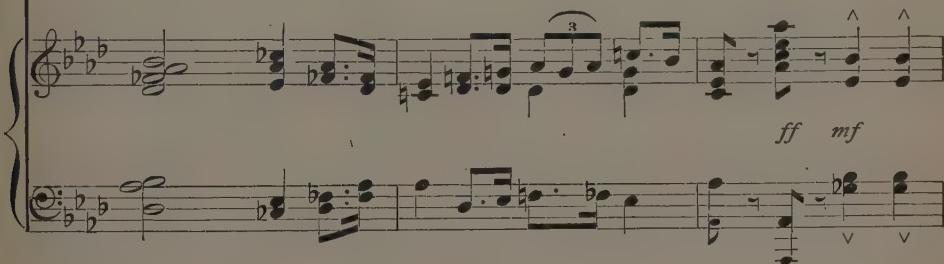
**Measure 63 (Continued):** Treble clef, 4/4 time, key signature of one flat. Dynamics: *mf*. Vocal line: "Un - to death the foe de -". Piano accompaniment: eighth-note chords.



liv - er, E-gypt they nev-er, nev - er shall en-slave ! Glo - ry



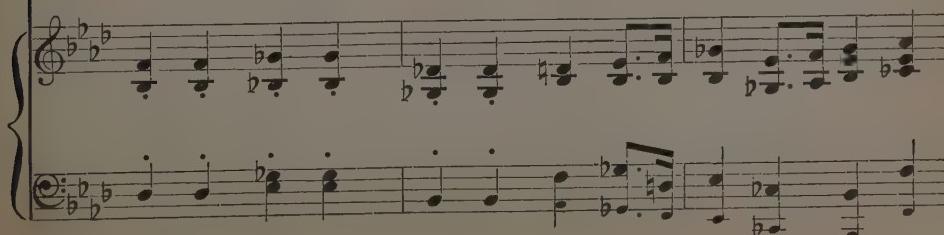
liv - er, E-gypt they nev-er, nev - er shall en-slave ! Glo - ry



ren - der, glo - ry a - bid - ing, To our gods all mor - tals



ren - der, glo - ry a - bid - ing, To our gods all mor - tals



cres.

guid-ing, Peace or war they are de-cid-ing, Their pro - tec - tion let us  
guid-ing, Peace or war they are de-cid-ing, Their pro - tec - tion let us

*f* B<sup>1</sup>

crave. Guard the shores of Nile's broad riv - er, Guard the  
crave. Guard the shores of Nile's broad riv - er, Guard the  
crave. Guard the shores of Nile's broad riv - er, Guard the

*f* B

*f* B

<sup>1</sup> May be sung by the three upper voices or by the two upper voices and the bass.

Nile, E - gyp - tians brave, Un - to death the foe de -

Nile, E - gyp - tians brave, Un - to death the foe de -

liv - er, E - gypt they nev - er, nev-er shall en-slave !

liv - er, E - gypt they nev - er, nev - er shall en-slave !

## THE MINUET

HARVEY WORTHINGTON LOOMIS  
*Slow with dignity and elegance*  
*Tempo di minuetto*

HARVEY WORTHINGTON LOOMIS

Ma - ny  
The fair,

Once up - on a time, a ma - ny,  
Lead-ing in the round, the love - ly

Once up - on a time, a hun-dred years  
chat - a - go, long  
with

years, ma - ny years a - go, Lords and la - dies  
young chat-e - laine was there — Gay gal-lants and

ma - ny years a - go, Gen-tle folk, we know,  
chat-e - laine was there, Mid the la - dies fair,

years a - go, Well we know,  
gra - cious air, Mid the fair,

danced the dain - ty min - u - et.  
dames, withnaught to irk or fret.

danced the dain - ty min - u - et.  
dames withnaught to irk or fret.

Heigh - ho! Qual - i - ty as - sem - bled at the  
Heigh - ho! Rav - ish - ing the flow - ered gown, the

*p*

On the tes - - - se - la - ted  
High - born

*mp*

Qual - i - ty as - sem - bled on the tes - se - la - ted ter - race of the  
Rav - ish - ing the flow - ered gown, the

proud cha - teau with mar - - - - - ble  
vel - - vet train, the

floor. . . . .

proud cha - teau. Ah! . . . . .

*mp*

floor. . . . . Leading in the round, the love - ly

*2 mp grazioso*

maids . . . . . with pow - dered hair. . . . .

di - a - dem-be - decked pow - dered hair! . Slow, . . .

pow - - - - - dered hair! . . . . .

A *mp*

Slow - ly ad - vance and then re - cede  
Quaint were the tink - ling spin - et's airs;

A

ad-vance and then re - cede Sen - ti - men - tal  
the tink - ling spin - et's airs. Mu - sic of the

A

Slow ad-vance and then re - cede . . . . .  
Quaint the tink - ling spin - et's airs, . . . . .

*mp*

part - ners sa - lut - ing. . .  
prim, yet en - tran - cing. . .

dow - a - ger and gay co - quette. What a show of  
old - en time was prim and slow. Noth-ing but a

Dow - a - ger and gay co - quette. . .  
Old - en mu - sic prim and slow. . . .

*mf*

Beau - ty, youth, and witch-er - y, and grace, Witch-er - y and grace,  
Mem - 'ry holds them hid-den in a dream, Far a - way they seem

*mp*

beau - ty and grace in the  
mem - 'ry, A dream, a dim

*mp*

Beau - ty, youth, and grace in the proud  
Mem - 'ry in a dream sees the dim

mp

I 2

Thread-ing in the state - ly min - u - et. . . . .  
Noth-ing but a mem - o - ry, their dan - - -

p

state - - - ly min - u - et! . . . Quaint  
pic - - - ture is their dan - -

p

state - - ly min - - - u - et. . . . .  
pic - - ture of their dan - cing,

cinc.

Gla-mor of a day that's van - - -

p

cinc.

Gla-mor of a

p

Gla-mor of a day in fra-grantmem - 'ry shrined. . . . .

- ished, van - - ished, so long, long . . a - go!

day vanished in the past, so long, long . . a - go!

Heigh - - - ho! so long, long . . a - go!

## PART IV

## PART-SONGS AND CHORUSES WITH BASS AD LIBITUM

BATTLE CRY OF FREEDOM<sup>1</sup>

GEORGE F. ROOT

*With spirit*

1. We will ral - ly round the flag, boys, we'll ral - ly once a - gain,  
2. We will wel-come to our num - bers - the loy - al, brave and true,

Shout - ing the bat - tle cry of Free - dom, We will  
For the

Shout - ing the bat - tle cry of Free - dom.

BASS, *ad lib.*

ral - ly from the hill - side, we'll gath - er from the plain,  
coun - try that he loves, ev - 'ry man will dare and do,

Shout - ing the bat - tle cry of Free - dom. Co - lum - bia for - ev - er, Hur-

Shout - ing the bat - tle cry of Free - dom. Co - lum - bia for - ev - er, Hur-

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

rah boys, hur-rah! Free-dom for -ev - er,  
Cheer boys, hur-rah, While we

rah boys, hur-rah! Free-dom for -ev - er,  
Cheer boys, hur-rah, While we  
ev-er,

ral - ly round the flag, boys, We ral - ly once a - gain,

ral - ly round the flag, boys, We ral - ly once a - gain,

Shout - ing the bat - tle cry of Free - dom.

Shout - ing the bat - tle cry of Free - dom.

ALFRED BELL  
*Andantino dolce*

1. Si - lent night! Peace - ful night! Now the stars are  
2. Ho - ly peace! Kind - ly peace! Wea - ry hands from

1. Si - lent night!.. Peace - ful night!.. Now the stars are  
2. Ho - ly peace!.. Kind - ly peace!.. Wea - ry hands from  
BASS *ad lib.*

gleam - ing bright; Si - lent night! Peace - ful night!  
toil re - lease; Ho - ly peace! Kind - ly peace!

gleam - ing bright;.. Si - lent night!.. Peace - ful night!..  
toil re - lease;.. Ho - ly peace!.. Kind - ly peace!..

Now the stars are gleam-ing bright, Now the stars are  
Wea - ry hands from toil . re - lease, Wea - ry hands from

Now the stars are gleam - ing bright, Now the stars are  
Wea - ry hands from toil re - lease, Wea - ry hands from

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

glean-ing bright. Moon-beams rest on crag and tow'r, Silv -'ring stream and  
toil re - lease. Wea-ry eyes now close in sleep, Com - fort give to

glean-ing bright. Moon-beams rest on crag and tow'r, Silv -'ring stream and  
toil re - lease. Wea-ry eyes now close in sleep, Com - fort give to

cres.

mead and bow'r, Si - lent, peace-ful night! Si - lent, peace-ful night.  
them that weep, Com-fort, rest, and peace! Com-fort, rest, and peace.

pp e rall.

mead and bow'r, Si - lent, peace-ful night! Si - lent, peace-ful night.  
them that weep, Com-fort, rest and peace! Com-fort, rest, and peace.

pp e rall.

STEPHEN FOSTER

## MY OLD KENTUCKY HOME

STEPHEN FOSTER

SOPRANO *Andante espressivo*

67 4  
 The sun shines bright in the old Ken-tuck - y home, 'Tis  
 The young folks roll on the lit - tle cab - in floor, All

sum-mer, and all are gay; The corn-top's ripe and the  
 mer - ry, all hap - py and bright; By'n - by hard times come a -

mead-ow's in the bloom, While the birds make mu - sic all the day.  
 knock-ing at the door, Then, my Old Ken-tuck - y home, good-night.

Weep no more, my la - dy, O weep no more to -  
 Weep no more, my la <sup>2</sup> lady, O weep no more to -  
 :S: BASS *ad lib.*  
 mf

day! We will sing one song for the old Kentucky home, For the  
 day! We will sing one song for the old Kentucky home, For the  
 :S:  
 pp

old Ken - tuck - y home far a - way.  
 FINE

FINE *mp espress*  
 old Ken - tuck - y home far a - way. They  
 The  
 FINE

<sup>1</sup> With the bass this is complete in four parts; without the bass it is complete in three parts.

hunt no more for the 'pos - sum and the coon, On the  
 day goes by like a shad - ower o'er the heart, With

mead-ow, the hill, and the shore; They sing no more by the  
 sor-row, where all was de-light; The time has come when we

glim - mer of the moon, On the bench by the old cab - in door;  
 all will have to part, Then my old Ken - tuck - y home, good-night.

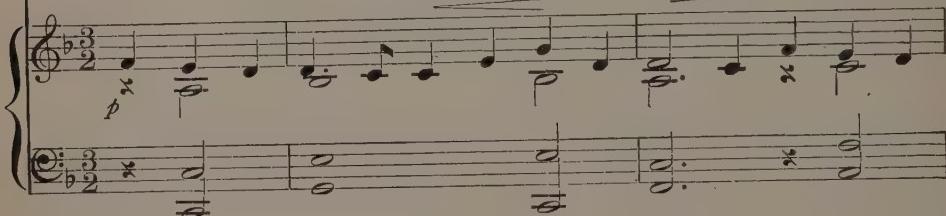
## MORNING

ARTHUR EDWARD JOHNSTONE

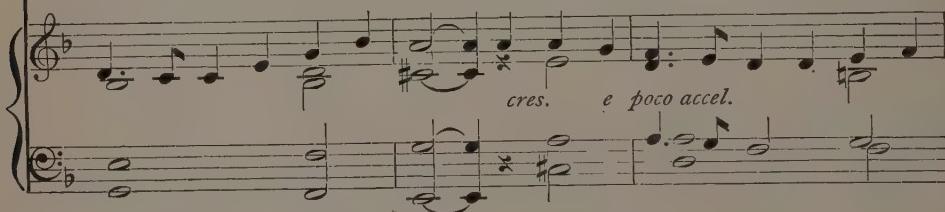
*Moderato*  
*mp*

68

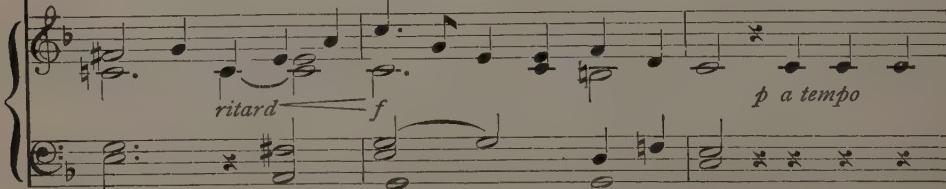
1. Now when the dusk - y shades of night re-treat - ing Be - fore the  
2. Look from the tow'r of heav'n, and send to cheer us Thy light and



sun's red ban-ner swift-ly flee, Now when the ter-rors of the dark are  
truth to guide us on-ward still; Still let Thy mer-cy, as of old, be



fleet-ing, O Lord, we lift our thank-ful hearts to Thee, To Thee, whose  
near us, And lead us safe-ly to Thy ho-ly hill. So when that



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<sup>1</sup> May be sung as a unison chorus, the upper voices singing the melody an octave higher than it is written.



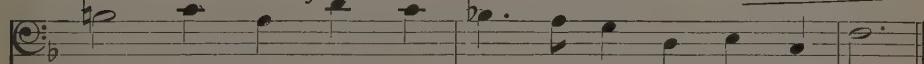
word, the fount of light un - seal - ing, When hill and  
morn of end - less light is wak - ing, And shades of

*poco cres - cen - do*



dale in thick-est dark-ness lay, A-woke bright rays a-cross the dim earth  
e - vil from its splen-dors flee, Safe may we rise, the earth's dark breast for-

*f ritard.*



steal - ing, And bade the eve and morn com - plete the day.  
sak - ing, Through all the long, bright day to dwell with Thee.

THE TWENTY-THIRD PSALM<sup>1</sup>

Paraphrase

*Con moto tranquillo*

MENDELSSOHN.

Arr. from "A Midsummer Night's Dream"

1. Yea, the Lord my shep-herd is, No want shall I know. He lead - eth me  
2. In the paths of right-eous peace Thy love lead - eth me. With Thee, Lord, be -

69

1. Yea, the Lord my shep-herd is, No want shall I know. He lead - eth me  
2. In the paths of right-eous peace Thy love lead - eth me. With Thee, Lord, be -

BASS *ad lib.*

1. With the Lord, no want shall I know. He leads  
2. In the paths Thy love lead - eth me. With Thee

ev - er where green pas-tures grow; By the still and peaceful wa - ters I  
side me all e - vil shall flee. Thine a - bun - dant grace re-stor - eth my

ev - er where green pas-tures grow; By the still and peaceful wa - ters my  
side me all e - vil shall flee. Thine a - bun - dant grace re-stor - eth, re -

where all green pas - tures grow, By the streams I  
all e - vil shall flee, And Thy grace shall

A *mf*  
rest, (yea, I rest.) With love and pro - tec - tion my life is ev - er blessed. If thro'  
soul, (yea, my soul.) Thy sure lov - ing - kind - ness shall make my spir - it whole. Thou pre-

A *mf*  
spir - it doth rest. With love and pro - tec - tion my life is ev - er blessed. If thro'  
stor - eth my soul. Thy sure lov - ing - kind - ness shall make my spir - it whole. Thou pre-

A *mf*  
rest, yea, I rest. With love my spir - it is blessed. If thro'  
com-fort my soul. Thy love shall make my soul whole. Thou a

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

death's dark, lone - ly val - ley my path - way should be, . . . I will  
 par - est me a ta - ble, when foes press me sore; And my  
 cres. dim. mf

death's dark, lone - ly val - ley my path - way should be, . . . I will  
 par - est me a ta - ble, when foes press me sore; And my  
 cres. dim. mp

death's dark, lone - ly vale . . . my path be, I will  
 ta - ble dost pre - pare, . . . foes press sore, And my

cres. fear, will fear no ill, . . . For Thou, O Lord, art with me, . . .

head Thou dost a - noint. With good my cup . . . run - nth o'er, .

cres. fear, will fear no ill, For Thou, O Lord, art with me, Thou, O

head Thou dost a - noint. With good my cup run - nth o'er, Yea, my

cres. fear, will fear no ill, . . . Thou art nigh, .

head Thou dost a - noint, . . . And my cup ..

molto rit. *mp B a tempo*  
 Thou art with me, . . . For Thy rod . . . is  
 Thou art with me, . . . For Thy rod, . . . they  
 it run - nth o'er. . . I shall dwell . . .  
 it run - nth o'er. . . I shall dwell with - in Thy house for -

molto rit. *mp B a tempo*  
 Lord, art with me, For Thy rod, Thy rod and staff . . . they  
 cup run - nth o'er. I shall dwell with - in Thy house for -

molto rit. *mp B a tempo*  
 art with me, For Thy rod and Thy staff,  
 run - nth o'er. I shall dwell in Thy house,

com - fort. Thy good - ness and mer - cy my life shall ev - er see.  
 com - fort me. Thy good - ness and mer - cy my life shall ev - er see.  
 ev - er shall dwell in Thy house, Lord, for - ev - er, ev - er - more.  
 ev - er - more, shall dwell in Thy house, Lord, for - ev - er, ev - er - more.

com - fort me. Thy good - ness and mer - cy my life shall ev - er see.  
 ev - er - more, shall dwell in Thy house, Lord, for - ev - er, ev - er - more.

they comfort me. Thy good - ness and love my life shall e'er see.  
 dwell ev - er - more, shall dwell in Thy house, Thy house, ev - er - more.

GOD'S SENTINELS<sup>1</sup>

M. L. BAUM

*Andantino**mp*L. GOTTSCHALK  
Arr. from "The Last Hope"

1. When twi - light shad - ows veil the sky, Stars look forth from the az - ure on  
 2. So God's bright an - gels watch a - bove, All our life they de -clare His great

*mp*

1. When twi - light shad - ows veil the sky, Stars look forth from the az - ure on  
 2. So God's bright an - gels watch a - bove, All our life they de -clare His great

*mp Bass ad lib.*

high; All day they keep their vig - il there, Un - seen un - til the hour of pray'r.  
 love, Till falls some shad - ows of des - pair, We oft for - get that Love is there.

high; All day they keep their vig - il there, Un - seen un - til the hour of pray'r.  
 love, Till falls some shad - ows of des - pair, We oft for - get that Love is there.

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

## THE FAIRIES' MOONLIGHT DANCE

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M. B. WILLIS

*Allegretto*

LOUIS GREGH

71

*p*

1. Na-ture is qui - et - ly  
2. Grace-ful - ly bend-ing and

*p*

sleep - ing, Sway - ing, Soft sighs the murmur-ing breeze, . . .  
Cir - cles of mys-ter - y make! . . .

*p*

1. Na-ture is qui - et - ly sleep - ing, Soft sighs the murmur-ing  
2. Graceful - ly bend-ing and sway - ing, Cir - cles of mys-ter - y

Stars in the heavens of az - ure . Shine from a - far thro' the  
Gay are the measures of mu - sic; Light - ly the ech - oes a -

*mp*

trees ; . . . Bright - ly the moon-beams are gleam - ing,  
wake. . . Wear-ing bright dew-drops for dia - monds,

*espress.*

Shedding their sil-ver - y light. . . . . Sweet is the night-in-gale's  
Pearls that are made of the mist,. . . . . Dance! till the rose of the

gleam - ing, Shedding their sil-ver - y light. . . . .  
dia - monds, Pearls that are made of the mist, . . . . .

*poco rall.*

sing - - - ing Heard on the calm of the  
dawn - - - ing Light - ly the heav - ens has

*espress.*

Sweet is the night - in - gale's sing - ing at calm of \*  
Dance! till the rose of the dawn - ing the heav'ns has

*poco rall.*

\* This part continues on the upper staff.

*Tempo di valse*

Tempo di canz.

night. i. 2. Come, ah come, moon-beams to fair-ies be -  
night. i. 2. Come, come, moon-beams to fair-ies be -  
kissed.  
kissed.)

**A**

1.2. Come, ah come, ah come, to fays

BASS *ad lib.* **p**

1.2. Come, come, come,

long; Light is the song, Trip then a - long;  
moonbeams be - long; . . . Light is the song, Trip then a -

come, Come, come, Come, come,

<sup>1</sup> With the bass this is complete in four parts; without the bass it is complete in three parts.

Mor - tals sleep through the night, . . . . Fair - ies  
 Mor - tals sleep . . . . through the night . and Fair - ies

long, Through the night, . . . . Fair - ies van -

come, come, come, come, come,

*mp*

van - ish at light. . . . Ah! then come.  
 van - ish . . . . with the light. Ah! come, then come,

ish with light. . . . Come, ah! come, and

come, come, come, . . . . come, . . . .

*mf*

come, come, come, . . . .

hark to the mu - sic, Dance while the night, the night is  
 hark to the song. Dance while the night, the night is  
 hear the song. Dance while the night is  
 come, . . . . . come, come, come,  
 here, here, . . . O dance till the beams of day ap - pear.  
 here, Dance till beams of day ap - pear.  
 come, day ap - pear.  
 Ped.

CHARLES WESLEY

*Allegretto*

Arr. from the Cantata "Daughter of Jairus" by W. W. GILCHRIST

J. STAINER

Love di - vine, all love ex - cel - ling, Joy of heav'n, to earth come

Love di - vine, all love ex - cel - ling, Joy of heav'n, to earth come  
BASS *ad lib.*

down; Fix in us Thy hum - ble dwell-ing, All Thy faith - ful mer - cies

down; Fix in us Thy hum - ble dwell-ing, All Thy faith - ful mer - cies

crown; Fa - ther, Thou art all com - pas - sion, Pure, un-bound-ed love Thou

crown; Fa - ther, Thou art all com - pas - sion, Pure, un-bound-ed love Thou

A

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

A musical score for three voices (Soprano, Alto, Bass) in common time, G major. The vocal parts are arranged in three staves. The Soprano part starts with a forte dynamic (f). The lyrics are: "art; Vis - it us with Thy sal - va - tion, En - ter ev - 'ry long-ing". The Alto and Bass parts provide harmonic support. The music consists of six measures.

B

heart. Love di - vine, Love di - vine, Love di - vine, Love di - vine ! Love di -  

B

heart, Love di - vine, Love di - vine, Love di - vine, Love di - vine ! Love di -  

B

vine! all love ex - cel - ling, Joy of heav'n,to earth come down; Fix in  
 vine! all love ex - cel - ling, Joy of heav'n,to earth come down; Fix in

pp

us Thy hum - ble dwell - ing, All Thy faith - ful mer - cies  
 us Thy hum - ble dwell - ing, All Thy faith - ful mer - cies

pp

rall. poco a poco

crown. Love di - vine, Love di - vine, Love di - vine, Love di -  
 crown. Love di - vine, Love di - vine, Love di - vine, Love di -

rall. poco a poco

rall. poco a poco

pp

cres. (3)

pp pp

vine, Love di - vine, Love di - vine, Love di - vine.

pp cres. (3) pp pp

vine, Love di - vine, Love di - vine, Love di - vine.

pp pp

### Words adapted from the French

## *Tempo di mazurka*

### From the French

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

*mf poco staccato*

mer - ry, mer - ry, mer - ry, mer - ry are the birds, Sing-ing as they  
 La la la la la la, La la la but - ter - flies are flit - ting, flit - ting gai - ly by, Dan-cing in the  
 La la la la la la, La . . . la  
 La la la la la la la, La la la  
 fly, . And mer - ry, mer - ry, mer - ry, mer - ry are the birds,  
 la . . La la la la la la light, And but - ter - flies are flit - ting, flit - ting gai - ly by,  
 la . . la, La la la la la la la la, la la la la la la  
 Sing-ing as they fly, . . . Mer - ry birds, birds that sing and fly, . . .  
 La la la la, . . . Birds that sing . . . and fly,  
 Dan-cing in the light, . . . But - ter - flies, flit - ting, dan-cing by . . .  
 Dan - cing, dan - cing by,  
 La . . . la la, . . . Birds that sing . . . and fly,  
 Dan - cing, dan - cing by,  
 La la la, . . . Birds are sing - ing,  
 Dan - cing, dan - cing by,

Sing and fly... La la la la  
 Dan cing by... f > > >

Birds that sing and fly. . . Come to the fields a-way!  
 Dan-cing, flit-ting by. . .

as they fly... La la  
 dan cing by... La la

List the voi - ces! Earth re-joi - ces, La la la, . . .  
 La la la la, La la la la la la

La la la la, Na - ture's a -  
 La la la la la la la, with

La la la la, with the spring.  
 la la la, with the spring,

thrill to - day with the spring, the spring.

spring, Na - ture is a-thrill to - day with spring.

CELIA STANDISH

*Andante moderato*

A. ADAM

74

mp

1. A - wake, . . . a -  
2. A - wake, . . . a -

*legato*

Ped. pp Ped.

wake, . . . the bless - ed hour is com - - ing, That hails the  
wake, . . . and greet the Christ-mas morn - - ing, Be-fore the

\*

birth of the glad Christmas day.  
sun ev - 'ry shad-ow shall flee,

Pale is the  
Life is a -

Ped. pp Ped.

east . . . with prom - ise of the dawn - - ing Whose ro - sy  
 broad . . . with gold - en, glo - rious splen - - dor, That floods the

tri - umph shall drive night a - way.  
 heav - en, the earth and the sea.

Christ - mas day, the day of days, is near - ing, Let  
 Christ - mas song, the song of songs, is ring - ing, From

earth a - wake, that morn to greet a - gain. . .  
 worlds a - far its ech - oes sound a - gain. . .

*Ped.* \* *Ped.* \*

Glo - - - ry to God, . . . . . All

A-wake, O world, . . . to the glo-ry of God! . . .

BASS *ad lib.* *f*

Wake to the glo-ry of God, . . . A-wake, O world; .

*f*

*Ped.* \* *Ped.* \*

<sup>1</sup>With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

glo - - - - ry in the high - - - est! O *ff*  
 Awake, O world, . . . to the glo-ry of God! . . . O  
 . . . Wake to the glo-ry of God! . . . A-wake, O world! O

*Ped.* \* *Ped.* \*

peace . . . . . on earth, . . . . . Good *mf*  
 peace . . . . . on earth, . . . . . Good *mf*  
 peace . . . . . on earth, . . . . . Good

*ff*

will, . . . good will to men. . . . O peace . . . on

will, . . . good will to men. . . . O peace . . . on

will, . . . good will to men, to men . . . O peace . . . on

earth, . . . good will, . . . good will to men.

earth, . . . good will, . . . good will to men.

earth, . . . good will, . . . good will to men.

THE WANDERER<sup>1</sup>M. B. WILLIS  
Andantino

VERDI

Arr. from the Grand Opera "La Traviata"

1. Free as the breez - es roam - ing wide,  
 2. Far have I wan - dered east and west.

*pp* BASS ad lib.

Free as the bound - ing o - - cean, la la la la la la  
 Over the ar - id des - - ert, la la la la la la  
 La la la la la la over the earth I over the crest of  
 la. La la la la la la la.  
 La la la la la la la.  
 wan - der. Free as the sea - gulls o'er the  
 moun - tains, Mid spi - cy bow - ers sought for  
 la la la la la la la

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.



west - ern flight Day finds rest; 1. 2. Then long -  
la . . . Day has found rest, Then to my  
wan - d'ring are, Vain my quest. Naught I de -  
la . . . Vain is my quest.

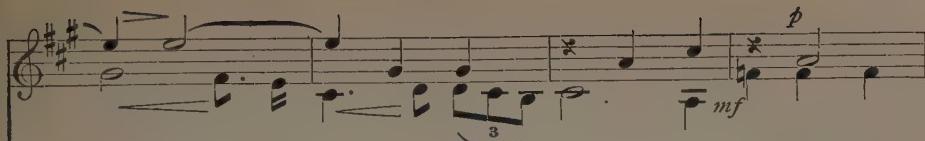
la la Day finds rest; 1. 2. To my  
Vain my quest.. .

la Day has found rest; 1. 2. To my  
Vain is my quest.

ing, . . . deep-est long - ing, long - -  
heart comes the deep - est long - ing, Pic - - tures of  
sire that earth's glo - ries prof - fer, Des - - ert re -

heart deep - est long - ing for a

heart comes . . . deep-est long - ing, long - ing



home deep - est long - ing for

long - ing . . . for a home.

long - ing, sad long - ing,  
rest me, close by a hearth re - main - - - ing,  
heav - ens day - light is slow - ly wan - - - ing,

home, Long - - - - ing,

Long - ing for home Close by a hearth re -  
Day - light is slow - ly

long-ing, For a home, for a home, for a home.  
Shel-tered, safe - ly shield-ed, ne'er I'd wan - der, ne'er I'd roam.  
Then I fain would rest me, fain would rest me, in a home.

Then for a home, for a home, for a home.

main-ing, Safe - ly rest at home, safe at home.  
wan - ing, Fain I'd rest at home, safe at home.

## HYMN OF TRUST

PHILIP DODDRIDGE

*Quietly*

Dennis

HANS G. NÄGELI

1. How gen - tle God's com - mands! How kind His  
2. While Prov - i - dence sup - ports, Let saints se -

BASS *ad lib.*

pre - cepts are! Come, cast your bur - dens  
cure - ly dwell; That hand which bears all

on - the Lord, And trust His con - stant care.  
na - ture up Shall guide His chil - dren well.

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

A SPRING SONG<sup>1</sup>

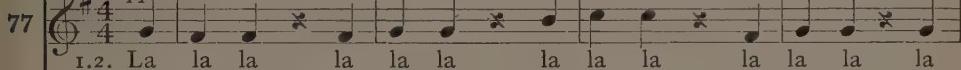
195

NIXON WATERMAN

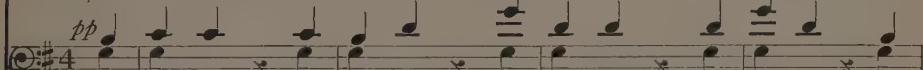
GRIEG

*Vivace**mp*

1. It is a day in mer-ry May, The woods are fresh and fair; The  
 2. As cloud and sun in dap-ples run A - cross the wood and plain, 'Tween



1.2. La la



1.2. La la

*BASS ad lib.*

birds, day long, in joy - ous song. Make glad the earth and air. The  
 gold - en while the val - ley smiles A - mid the sil - ver rain. With



la The  
 With



la The  
 La



mo - ments write their rare de - light The wood - ed ways a -  
 blos - soms rare the mead - ows fair A - wait the mel - low



mo - ments write their rare de - light The wood - ed ways a -  
 blos - soms rare the mead - ows fair A - wait the mel - low



mo - ments write de - light, Woods . . . a -  
 la  
 blos - somed mead - ows fair Wait . . . the  
 la la

<sup>1</sup>With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

*p animato.*

mong, On all who rove, While yet the year is  
 June, And hearts are light, And all the world's in  
*mf animato*  
 mong, On all who rove the . . leaf - y grove, The year is  
 June, And hearts are light and hopes are bright, The world's in  
*animato*  
 mong, a - mong, On all who rove the grove, The year is  
 la, On all who rove, The year is  
 June, the June, And hearts and hopes are bright, The world's in  
 la, And hearts are light, The world's in

young, Who rove the leaf - y grove, While yet the year is young.  
 tune, And hearts and hopes are bright, And all the world's in tune.  
*f* *p* *p poco rall.*  
 young, On all who rove the grove, . . While yet the year is young.  
 tune, And hearts and hopes are bright, . . And all the world's in tune.  
*f* *p* *p poco rall.*

young, is young, Who rove . . the leaf-y grove, The year is young.  
 young, Who rove . . the grove, The year is young.  
 tune, in tune, And hearts . . and hopes are bright, The world's in tune.  
 tune, And hearts are light, The world's in tune.

M. B. WILLIS

*'Allegretto grazioso**mp*

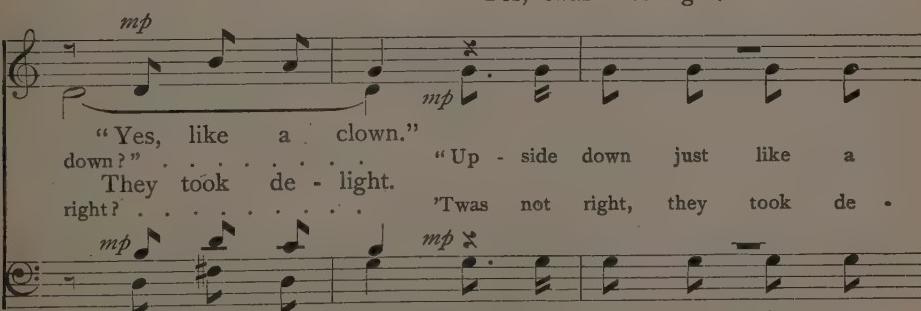
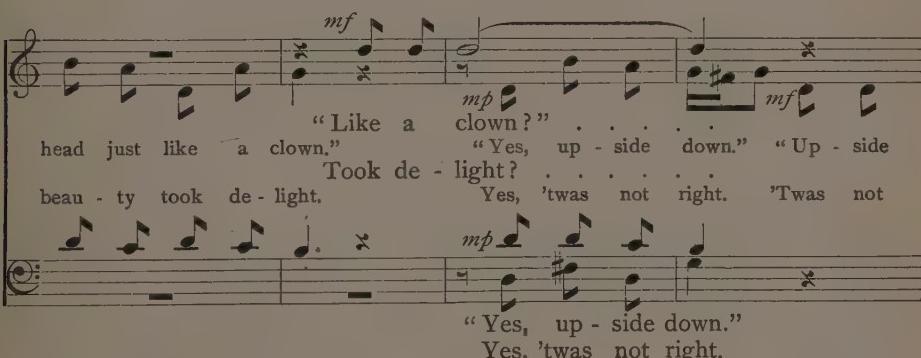
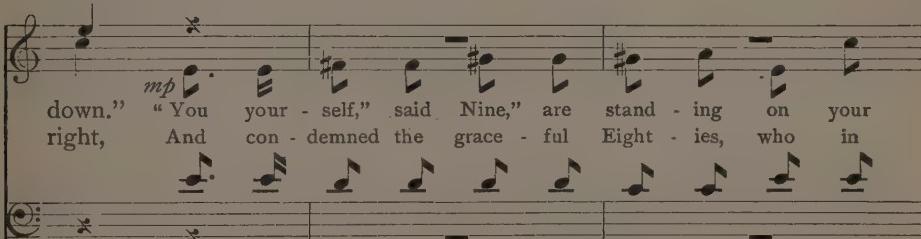
Arr. from the Comic Opera "The Yeomen of the Guard"

A. S. SULLIVAN

*cres**cen**do*

78

1. "O," said Six to Nine with laugh - ter, " You are sure - ly up - side  
 2. Num-ber One, with back un - bend - ing, thought that curves could not be

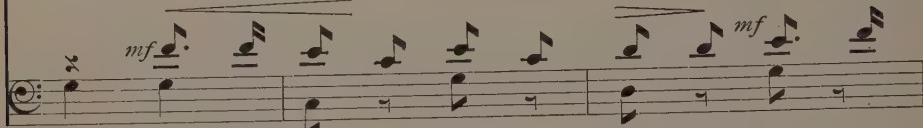
BASS *ad lib.*

"Yes, like a clown. Up - side down just like a  
 They took de - light. 'Twas not right, they took de -

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.



Num - ber Twen - ty frowned at Sev - en, Num - ber  
clown." Thus they scoffed at one an - oth - er; Each one  
light. . . . . O a . . . . .



Num - ber Twen - ty frowned at Sev - en, Num - ber  
clown." Six, Nine, One, Eight, Four,  
Thus they scoffed at one an - oth - er, Each one  
light. Six, Nine, One, Eight, Four,



Thir - ty scorned E - lev - en, And they all looked down on  
las! . . . . . And they all looked down on  
tried to change his broth - er, Know - ing not they'd all be  
las! . . . . . Know - ing not they'd all be



Thir - ty scorned E - lev - en, And they all looked down on  
Two, Twelve, Three, Looked down on  
tried to change his broth - er, Know - ing not they'd all be  
did not know they'd all be



Ze - ro, say - ing, "Worth-less fel - - low he!" . .  
use - less, if they all a - like . . . should be. . .



Ze - ro," say - ing, "Worth-less fel - - low he!" . .  
use - less, if they all a - like . . . should be. . .

## HARK! HARK! THE LARK<sup>1</sup>

199

SHAKESPEARE

*Allegretto*

SCHUBERT

Arr. by HARVEY WORTHINGTON LOOMIS

Hark! hark! the lark at Heav'n's gate sings, And  
 La  
*BASS ad lib.*  
 La la la la la la la la La  
 La La

Phoe - bus 'gins a - rise, . . . His  
 la la la la la la la la la . . . La  
 la la la la la la la la la la la la La  
 la la . . . La

steeds to wa - ter at those springs On chal - iced flow'rs that  
 la  
 la la la la la la la la la la la la la la

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

— *espress* —

lies, . . . . . On chal - iced flow'rs that  
 la . . . . . la  
 la la la la la . . . la  
 la . . . . . A *mp*

lies; And wink - ing Ma - ry -  
 pp A pp  
 la  
 la la la la La la la la la la la la la la la la  
 la . . . . . A pp  
 la  
 buds be - gin . . . to ope their gold - en  
 la  
 la la la la la la la la la la la la la la la la  
 la la la la la la la la la la la la la la la la

*mp*

eyes; With ev - 'ry thing that

*p*

la la

*pp*

A musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes from B-flat major to C major at the end of the piece. The vocal parts are: Soprano: "pretty is, My lady sweet, arise; With la, With"; Alto: "la, la, With"; Bass: "la, la, With". The music includes dynamic markings such as *mp*, *pp*, and *mp*.

The image shows three staves of musical notation for three voices: soprano (top), alto (middle), and bass (bottom). The music is in common time, with a key signature of one flat. The soprano part consists of mostly eighth-note patterns. The alto part follows a similar pattern. The bass part has sustained notes and some eighth-note chords. The lyrics are written below each staff, starting with "ev - 'ry thing that pret - ty is, My la - dy sweet, a -". The music continues with the same pattern for each line of lyrics.

*decrec.*

rise, . . . . . a - rise, . . . . . a - rise, . . . . . My  
 rise, a - rise, O a - rise, O a - rise, My  
 rise, a - rise, O a - rise, O a - rise, My  
*cres.*  
 la - dy sweet, a - rise, . . . . a - rise, . . . . a -  
 la - dy sweet, a - rise, a - rise, O a - rise,  
 la - dy sweet, a - rise, a - rise, O a - rise,  
 rise, . . . . . My la - dy sweet, a - rise! . . . .  
 O a - rise, My la - dy sweet, a - rise, a - rise!  
 O a - rise, my la - dy sweet, a - rise, a - rise!

Tr. by H. W. BAKER

Arr. from BACH'S "St. Matthew Passion"

*Maestoso*

*mp*

80

In this, Thy bit-ter pas-sion, Good Shep-herd, think of me  
BASS *ad lib.*

With Thy most sweet com-pas-sion, Un-wor-thy though I be;

Be - neath Thy cross a - bid - ing For - ev - er would I rest, In

Thy dear love con - fid - ing, And with Thy pres - ence blest.

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

E. LASSEN

After the German

*Slowly with tenderness*

*mp*

Spring has stol - en through the wood, . . . . .

Through a - ged wood - land,

BASS ad lib.

Spring has stol - en through the wood, . . . . .

Spring has stol - en through the wood, . . . . .

Touched the a - ged beech - es there. . . . .

Touched the a - ged beech - es there. . . . .

Touched the a - ged beech - es there. . . . .

Touched the a - ged beech - es there. . . . .

Flow - ers blos - som where she stood . . . . .

Flow - ers blos - som where she stood . . . . .

Flow - ers blos - som where she stood . . . . .

Flow - ers blos - som where she stood . . . . .

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

Musical score for 'Neath her feet' featuring three staves. The first two staves are soprano voices, and the third staff is bass. The music consists of eighth and sixteenth note patterns. The lyrics are: 'Neath her feet the fra - grant wood - ways are fair... Neath her feet the fra - grant wood - ways are fair... neath her feet wood - land ways are fair... Neath her feet feet. wood - land ways are fair...' The key signature changes from G major to F major.

Musical score for 'It cries' featuring three staves. The first two staves are soprano voices, and the third staff is bass. The music consists of eighth and sixteenth note patterns. The lyrics are: 'It cries . . . . . "God speed Ev - 'ry leaf - let cries "God speed " to its hap - py neigh - bor. Ev - 'ry leaf - let cries "God speed Ev - 'ry leaf - let cries "God speed you." you." Ev - 'ry leaf - let cries "God speed you." you.' The key signature changes to B-flat major.

Musical score for 'All things breathe and grow' featuring three staves. The first two staves are soprano voices, and the third staff is bass. The music consists of eighth and sixteenth note patterns. The lyrics are: 'you, . . . . . God speed you." All things breathe and bourgeon daily. All things breathe and grow and bour - geon day by day. All things breathe and grow, All things grow bour - geon day by day. day by day. . . . . The key signature changes to C major.

*mp*

Bud and leaf up - on the bough . . . . .

*pp*

Bud and leaf up - on the bough . . . . .

*pp*

day. Up - on the bough  
Bud and leaf up on the bough bough

Soft - ly sway mid sun and air. So, my soul, a-wak-en

Soft - ly sway mid sun and air. So, my soul, a-wak-en

Soft - ly sway mid sun and air. So, my soul, a -

thou, Mid God's peace and beau - ty there.

thou, Mid God's peace and beau - ty there.

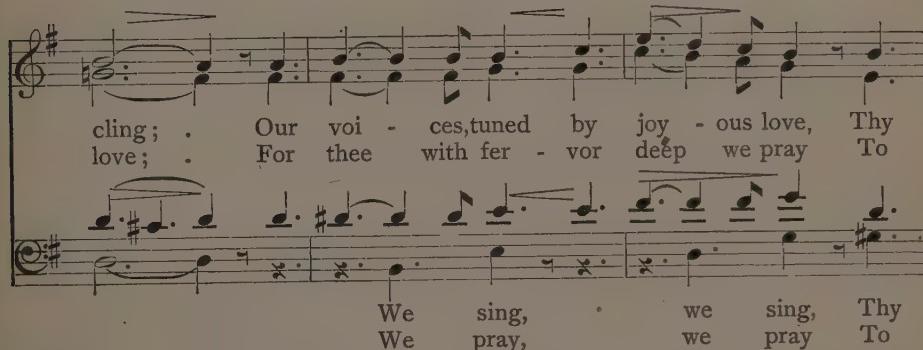
wake, a - wake mid God's peace and beau - ty there.  
wake, a - mid God's peace and beau - ty there.

ANNA P. EICHBERG

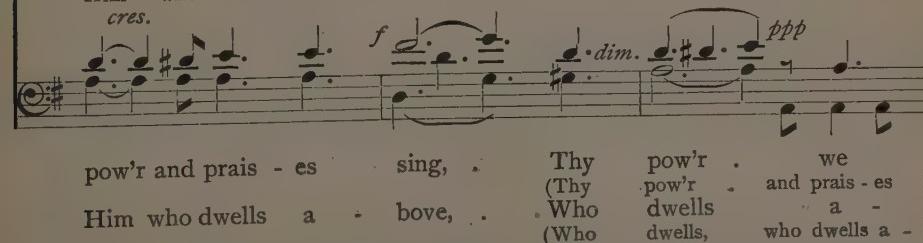
*Andante*

82

1. To thee, O coun - try! great and free, With trust-ing hearts we  
 2. For thee we dai - ly work and strive, To thee we give our

BASS *ad lib.*

pow'r, thy pow'r and praises sing, . . . Thy pow'r . and prais - es  
 pow'r and prais - es sing . . . Thy pow'r . . . they  
 Him, to Him who dwells a - bove, . . . Who dwells. . . who dwells a -  
 Him who dwells a - bove, . . . Who dwells . . . a -



<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

ff

sing. Up - on thy mighty faith - ful heart, We  
 bove. O God, pre - serve our fa - ther - land, Let  
 sing. Up - on Thy might - y faith - ful  
 bove. O God, pre - serve our fa - ther - land,  
*p cres.*

lay, . . . we lay our bur - dens down; Thou  
 Peace, . . let Peace its rul - er be, And  
 heart, We lay . . our bur - dens down, Thou  
 land, Let Peace : its rul - er be, And  
*p cres.*

art . . the on - ly friend who feels Their  
 let . . her hap - py king - dom stretch From  
*ppp*  
 weight with-out . . a frown. Up - on . . thy might - y faith - ful  
 north to south - most sea. O God, pre - serve our fa - ther -  
*ppp*  
 Up -  
 O

heart land; We lay, . . we lay our bur - dens  
 Let Peace, . . let Peace its rul - er  
 on . . thy might - y faith - ful heart We  
 God, . . pre - serve our fa - ther - land; Let

down ; Thou art . . the on - ly  
 be ; And let . . her hap - py  
 lay . . our bur - dens down, Thou art . . the on - ly .  
 Peace its rul - er be, And let . . her hap - py

friend who feels Their weight with-out a . . frown.  
 king - dom stretch From north to south - most  
 ff ppp I V

cres. p mf  
 sea, From north to south - most sea. . . .  
 cres. p mf

MAX SCHNECKENBURGER

C. WILHELM

83

*Boldly*

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.



guard the Rhine, Firm stand thy sons to guard, to guard the Rhine.



### HYMN OF THE MARSEILLAISE<sup>1</sup>

*Allegro marziale*

ROUGET DE LISLE

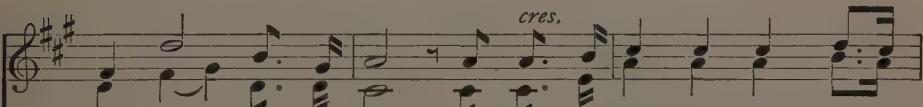


84  
1. Ye sons of France, a - wake to glo - ry! O hark! what  
2. O free - dom fair, we'll ne'er re - sign thee, O sure de -

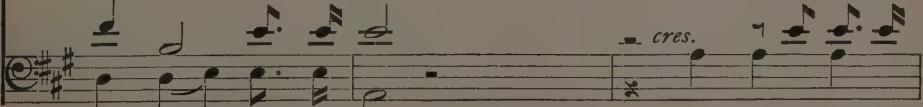


BASS ad lib.

1. Ye sons of France, a - wake to glo - ry! O hark! what  
2. O free - dom fair, we'll ne'er re - sign thee, O sure de -



myr - iads bid you rise! Your chil - dren,wives, and grand - sires  
liv - 'rer, glo - rious flame! Can dun - geon bolts and bars con -



myr - iads bid you rise!  
liv - 'rer, glo - rious flame!

Ye sons of  
Ye sons of

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

hoar - y, Be - hold their tears, and hear their  
fine.. thee, Can aught thy no - ble spir - it...

France, sons of France, ye sons of France, of  
France, sons of France, sons of France, of

cries! . . . . Be-hold their tears, and hear their cries! Shall cru-el  
tame? . . . . Can aught thy noble spir-it tame? Too long the

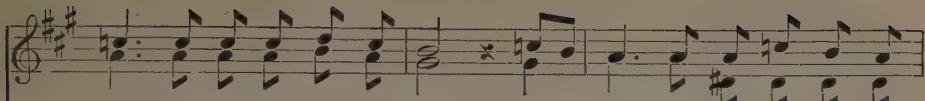
France, ye sons of France, Behold their tears, and hear their cries! Shall cru-el  
France, ye sons of France, Can aught thy noble spir-it tame? Too long the

cres.

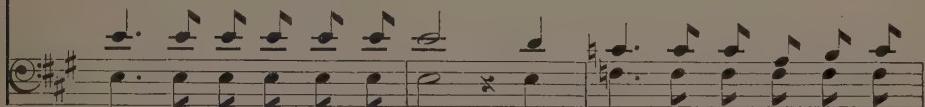
ty - rants mis - chief breed - ing, With hire-ling hosts,a law - less band, Af -  
world has wept, be - wail - ing The ruthless sword that ty - rants wield : But

cres.

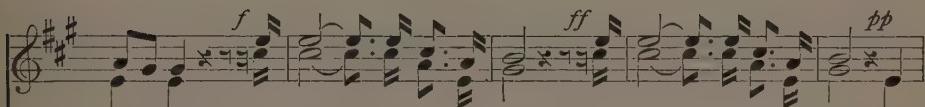
ty - rants mis-chief breed - ing, With hire-ling hosts a law - less band, Af -  
world has wept, be - wail - ing The ruthless sword that ty - rants wield : But



fright and des-o - late the land, When peace and lib - er - ty lie  
free - dom is our sword and shield, And all their arts are un - a -



fright and des-o - late the land, When peace and lib - er - ty lie  
free - dom is our sword and shield, And all their arts are un - a -



bleed-ing? To arms, ye pa-triots all! To arms, ye he-roses brave! March  
vail - ing! To arms, ye pa-triots all! To arms, ye he-roses brave! March



bleed-ing? To arms, ye patriots all! To arms, ye heroes brave! March  
vail - ing! To arms, ye patriots all! To arms, ye heroes brave!



on, march on, all hearts re-solved On free - dom or the grave!  
on, march on, all hearts re-solved On free - dom or the grave!

*cres. poco a poco*



on, march on, . all hearts re-solved On free - dom or the grave!  
march on, march on, all hearts re - solved On free - dom or the grave!

MEN OF HARLECH<sup>1</sup>

WILLIAM DUTHIE

*Boldly*

Welsh Patriotic Song

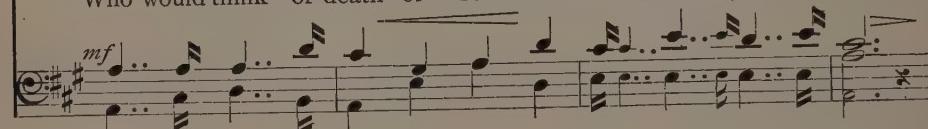
85



1. Men of Har-lech, in the hol-low, Do ye hear, like rush-ing bil-low,  
2. Rock-y steeps and pass-es nar-row Flash with spear and flight of ar-row;



Wave on wave that surg-ing fol-low Bat-tle's dis-tant sound?  
Who would think of death or sor-row? Death is glo-ry now!



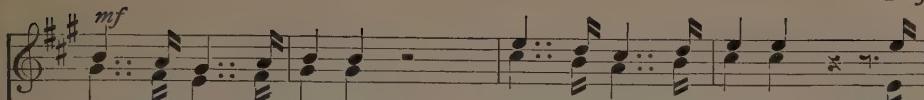
'Tis the tramp of Sax-on foe-men, Sax-on spear-men, Sax-on bow-men,  
Hurl the reel-ing horse-men o-ver, Let the earth dead foe-men cov-er!



Be they knights, or hinds, or yeo-men, They shall bite the ground!  
Fate of friend, of wife, of lov-er, Trembles on a blow!



<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.



Flag we con - quer un - der! The  
Blow for blow is giv - en, In



Flag we con - quer  
Blow for blow is



plac - id sky now bright on high Shall launch its bolts in thun - der!  
dead - ly lock, or bat - tle shock, And mer - cy shrieks to heav - en!



un-der!  
giv - en.

On high  
In shock

bolts in thun-der!  
shrieks to heav-en!



On-ward! 'tis our coun-try needs us, He is brav-est, he who leads us!  
Men of Har-lech! young or hoar - y, Would you win a name in sto - ry?



March on!  
March on!

March on!  
March on!



Hon - or's self now proud-ly heads us, Freedom, God, and Right!  
Strike for home, for life, for glo - ry! Freedom, God, and Right!



THE STAR-SPANGLED BANNER<sup>1</sup>

FRANCIS SCOTT KEY

*Con spirito*

JOHN STAFFORD SMITH

86

*mf*

1. Oh, say can you see, by the dawn's ear- ly light, What so  
 2. On the shore, dim - ly seen thro' the mists of the deep, Where the  
 3. Oh, thus be it ev - er when free - men shall stand Be -

proud - ly we hail'd at the twilight's last gleam - ing, Whose broad  
 foe's haugh-ty host in dread si - lence re - pos - es, What is  
 tween their lov'd homes and the war's des - o - la - tion; Blest with

stripes and bright stars thro' the per - i - lous fight, O'er the ram - parts we  
 that which the breeze o'er the tow - er - ing steep, As it fit - ful - ly  
 vic - t'ry and peace, may the heav'n-rescued land Praise the pow'r that hath

watched were so gal - lant - ly stream-ing? And the rock - ets' red  
 blows, half con-ceals, half dis - clos - es? Now it catch - es the  
 made and pre-serv'd us a na - tion! Then con - quer we

glare, the bombs bursting in air, Gave proof thro' the night that our  
 gleam of the morn-ing's first beam, In full glo - ry re - flect - ed, now  
 'must when our cause it is just, And this be our mot - to: "In

flag was still there. Oh, say, does that star-span-gled ban-ner still  
 shines on the stream.'Tis the star-span - gled ban-ner, O long may it  
 God is our trust!" And the star-span - gled ban-ner in tri - umph doth

BASS *ad lib.**mf*

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.



### COLUMBIA, THE GEM OF THE OCEAN

DAVID F. SHAW

*Con spirito*

DAVID F. SHAW

87

*mf*

1. O Co - lum - bia ! the gem of the o - cean, The
2. When war wing'd its wide des - o - la - tion, And

home of the brave and the free, The shrine of each patriot's devotion, A  
threatened the land to de - form, The ark then of freedom's foundation, Co -

*mf*

world of - fers hom - age to thee ! Thy . man-dates make he - roes as -  
lum - bia rode safe thro' the storm ; With the gar - lands of vic - t'ry a -

sem - ble, When Lib - er - ty's form stands in view; Thy .  
round her, When so proud - ly she bore her brave crew, With her

ban - ners make tyr - an - ny tremble, When borne by the red, white and blue.  
flag proudly float - ing be - fore her, The boast of the red, white and blue.

*mf*

When borne by the red, white and blue,  
The boast of the red, white and blue,  
When The

*BASS ad lib.<sup>1</sup>*

When borne, when borne by the red, white and blue, When  
When borne by the red, white and blue, When  
The boast, the boast of the red, white and blue, The  
The boast of the red, white and blue, The

borne by the red, white and blue,  
boast of the red, white and blue,  
Thy With her

borne by the red, by the red, white and blue, Thy  
borne by the red, white and blue, Thy  
boast of the red, of the red, white and blue, With her  
boast of the red, white and blue, With her

ban-ners make tyr-an-ny trem-ble,  
flag proud-ly float-ing be-fore her,  
When borne by the red, white and blue.

The boast of the red, white and blue.

ban-ners make tyr-an-ny trem-ble, and fall, When borne by the red, white and blue.  
flag, with her flag proud-ly float-ing be-fore, The boast of the red, white and blue.

<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

## HAIL, COLUMBIA

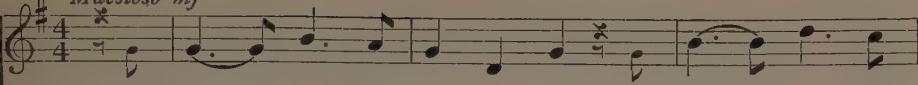
219

JOSEPH HOPKINSON

*Maestoso mf*

FYLES

88

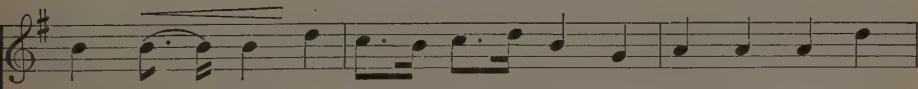


1. Hail, Co - lum - bia ! hap - py land ! Hail, ye he - roes,  
 2. Im - mor - tal pa - triots, rise once more ! De - fend your rights, de -  
 3. Sound, sound the trump of fame ! Let Wash - ing -

*mf*



heav'n-born band ! Who fought and . bled in Free - dom's cause, Who  
 fend your shore; Let no rude foe, with im - pious hand, Let  
 ton's great name Ring through the world with loud ap - plause !



fought and . bled in Free - dom's cause, And when the storm of  
 no rude foe, with im - pious hand, In - vase the shrine where  
 Ring through the world with loud ap - plause ! Let ev - 'ry clime to

*mf*

war was gone En - joyed the peace your val - or won. Let  
 sa - cred lies Of toil and blood the well-earned prize. While  
 Free - dom dear, Lis - ten with a joy - ful ear. With

*A*  
*sempre marcato*

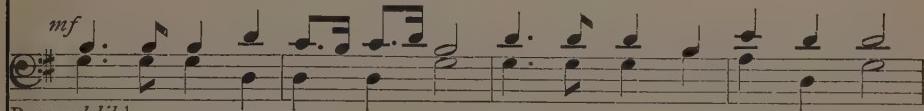
in - de-pendence be our boast, Ev - er mind-ful what it cost,  
 of - f'reng peace, sin-cere and just, In heav'n we place a man-ly trust, That

e - qual skill, with stead - y pow'r, He gov - erns in the fear - ful hour Of

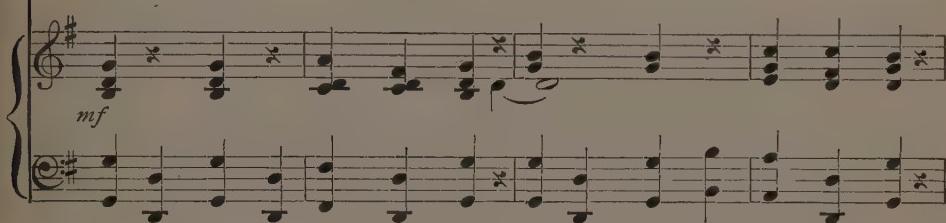
Ev - er grate-ful for the prize, Let its al - tar reach the skies.  
 truth and jus - tice shall pre - vail, And ev - 'ry scheme of bond-age fail.  
 hor - rid war, or guides with ease The hap - pier time of hon - est peace.

**B**

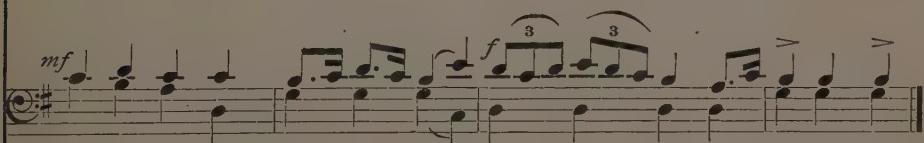
Firm, u - nit - ed, let . . us . . be, Ral-lying round our lib - er - ty!



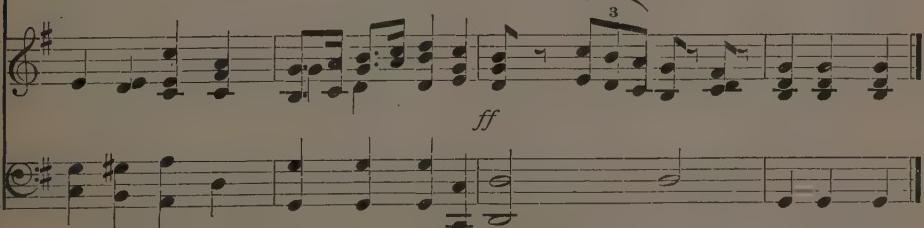
Firm, u - nit - ed, let us be, Ral-lying round our lib - er - ty!



As a band of . broth-ers joined, Peace and . . safe - ty we shall find.



As a band of broth-ers joined, Peace and safe - ty we shall find.



<sup>1</sup> With the bass this is a complete four-part chorus; without the bass it is a complete three-part chorus.

S. F. SMITH

HENRY CAREY

*Maestoso*

89

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,  
 2. My na - tive coun - try, thee— Land of the no - ble free,  
 3. Let mu - sic swell the breeze And ring from all the trees  
 4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,

BASS *ad lib.*

Of thee I sing; Land where my fa - thers died! Land of the  
 Thy name I love; I love thy rocks and rills, Thy woods and  
 Sweet free - dom's song; Let mor - tal tongues a - wake, Let all that  
 To Thee we sing; Long may our land be bright With free - dom's



Pil - grims' pride! From ev - 'ry moun - tain side, Let free - dom ring!  
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.  
 breathe par - take, Let rocks their si - lence break, The sound pro - long.  
 ho - ly light; Pro - tect us by Thy might, Great God, our King!



<sup>1</sup> With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

## PART V

### MUSICAL FORMS AND MUSICAL BIOGRAPHIES

THE wealth and variety of material to which young people have been introduced in this and the preceding readers of this Course can hardly have failed to stimulate their desire to know more of the art of music. As a matter of course, they have attended concerts, heard operas and oratorios, and occasionally listened to a symphony. In order that they may better comprehend a musical work, it is essential that they know something of the lines of musical architecture. With this in view it is urged that they become familiar with the following pages on vocal and instrumental forms in music.

The brief biographies of the great composers, which follow the treatise on musical forms, will also be found valuable and interesting for study. As a historical background for the life of each composer suggestions of the leading contemporaneous events in his native country are given, together with contemporaneous events in American History. Thus the pupil is brought mentally into familiar touch with the composer's life and times.

## CLASSIFICATION OF MUSICAL FORMS

### VOCAL FORMS

#### SECULAR MUSIC

**Song** { One-period Song, Two-period Song, Three-period Song,  
Folk Song, National Song, Ballad, Art Song } See 90,  
p. 226

**Concerted Music** { Duet, Trio, Quartet, Quintet, etc.,  
Glee, Part-song, Chorus. } See 91, p. 227

**Opera** { Component Parts { Libretto,  
Score,  
Vocal { Aria, Recitative,  
Chorus, Concerted Music.  
Instrumental { Overture, Intermezzo,  
Concerted with voices.  
Kinds { Grand Opera, Music Drama, Opera Comique,  
Comic Opera, Operetta.  
Schools : Italian, French, German. } See 92,  
p. 227

**Cantata** See 93, p. 228

#### SACRED MUSIC

##### Cantata

**Oratorio :** { Text: From the Bible or founded on sacred  
narrative.  
Component Parts { Score.  
Vocal: as in Opera.  
Instrumental { Introduction,  
Descriptive Passages,  
Concerted with voices. } See 94,  
p. 228

<b>Passion Music</b>	See 95, p. 228
<b>Mass</b>	See 96, p. 228
<b>Shorter Forms:</b> Anthem, Motet, Hymn, Chant, Choral.	See 97, p. 228
<b>Incidental Music:</b> Sacred or secular, sometimes wholly instrumental.	See 98, p. 229

## INSTRUMENTAL FORMS

<b>Song-form</b>	See 99, p. 229
<b>Minuet or Dance-form</b>	See 100, p. 229
<b>Rondo</b>	See 101, p. 229
<b>Sonata-form</b>	See 102, p. 229
<b>Sonata</b> { First movement, Allegro, Sonata-form. Second movement, Adagio, Song-form. Third movement, Scherzo, Dance-form. Fourth movement, Presto, Rondo-form.	See 103, p. 229
<b>Symphony:</b> A Sonata for an orchestra.	See 104, p. 230
<b>Chamber Music:</b> A Sonata for two or more solo instruments.	See 105, p. 230
<b>Concerto:</b> Forms based upon the Sonata.	See 106, p. 230
<b>Overture</b>	See 107, p. 231
<b>Symphonic Poem</b>	See 108, p. 231
<b>Suite</b>	See 109, p. 231
<b>Dance-forms:</b> Waltz, Polonaise, Mazurka, Polka, Schottische, Gavotte, Minuet.	See 110, p. 231
<b>Other Shorter Forms:</b> Canon, Fugue; Fantasy, Rhapsody, Caprice, Prelude; Ballade, Novelette; Nocturne; Intermezzo; Berceuse, Barcarolle; Etude; March.	See 111, p. 231
<b>Program Music</b>	See 112, p. 231

# A SHORT TREATISE ON MUSICAL FORMS

## VOCAL FORMS. By LOUIS C. ELSON

### SECULAR MUSIC

**90 Song.** A melody or tune united with lyric or narrative verse is a Song.

The song is the smallest vocal form and may be called the musical unit, since even the greatest musical works are founded on melodies which are simple song forms.

*One-period Song.* The simplest song form is a complete musical sentence made up of two divisions which balance each other, and is called a One-period Song. For example, see "Hymn of Adoration" p. 79.

In this song the first division which ends with the half note on the word "free" in the fourth measure is the antecedent; the remainder of the song is the consequent. Each division is called a phrase.

*Two-period Song.* A song made up of two complete musical sentences which balance each other is called a Two-period Song. For example, see "Annie Laurie" p. 12.

In this song the first period ends with the half note on the word "true" in the fourth measure of the second brace; the remainder of the song forms the second period.

*Three-period Song.* A song made up of three complete musical sentences in which the second sentence is contrasted with the first, and the third sentence is a repetition, more or less varied, of the first sentence is a Three-period Song. For example, see "Autumn" p. 8.

In this song the first period is completed on p. 8; the second period is completed on p. 9; the third period begins with the repetition on p. 8, and includes the second ending on pp. 10 and 11. At the letter *B* a Coda or musical postscript begins.

*Folk Song.* A song that has originated among the people and has been extensively used by them is called a Folk Song. It is often based on a legendary or historical event or on some incident of common life. A song written in imitation of these simple and artless songs is also called a Folk Song. "The Minstrel Boy" p. 65 is a Folk Song.

*Strophe Song.* A song in which all stanzas are sung to the same music is a Strophe Song. For example, see "Class Song at Parting" p. 21.

*Art Song.* A song in which each stanza has its own characteristic music is an Art Song. For example, see "Stars of the Summer Night" p. 4.

*Ballad.* A simple song in strophe form which is descriptive or tells a story is a Ballad. For example, see "The Little Tin Soldier" p. 128.

*National Song.* A song identified with the history of a nation, either by its sentiment or by long use is a National Song. For example, see "America" p. 222.

*Song Composers.* Schubert, Schumann, Franz, Brahms and Grieg are among the great song composers.

In their songs the accompaniment is an important element; it has its own beauty and melody instead of being merely chords and arpeggios.

**91 Concerted Music** Music in which several parts are sung (or played) at the same time is called Concerted Music.

*Duet.* A two-part musical composition each part of which is equally important in melody—that is, contrapuntal—is a Duet. For example, see Section A, p. 36 of "The Fairy Revel."

*Two-part Song.* A two-part musical composition in which the second part is merely a supporting accompaniment is a Two-part Song. For example, see the first phrase of "A Fable" p. 197.

The combination of two or more melodies, sung (or played) at the same time, and agreeing musically, is *counterpoint*: the support of a melody by accompanying chords is *harmony*.

*Trio.* A three-part composition is a Trio.

*Quartet.* A four-part composition is a Quartet. "Silent Night" p. 164 may be sung as a trio or as a quartet.

*Part Song.* A composition of three or more parts in which the lower parts serve merely as an accompaniment is a Part Song. If the lower parts are partially contrapuntal it is a Glee. The hymn "Rest" p. 7 is a part-song. "Sailors' Chorus" p. 28 is in the style of the Glee.

The Part Song and Glee are often unaccompanied.

**92 Opera.** A versified drama, or play, set to music for voices and instruments is an Opera.

*Libretto.* The versified drama, or play, to which the music is set is the Libretto.

*Score.* The printed or written music of the opera is the Score.

*Aria.* An elaborate two-period or three-period song for solo voice with instrumental accompaniment is an Aria.

*Recitative.* An imitation of the inflection, accent and emphasis of natural speech in a kind of declamatory singing is called Recitative.

*Chorus.* Music sung by many voices in unison or in parts is a Chorus.

*Concerted Music.* See 91 above.

*Overture.* The instrumental introduction to an opera is an Overture.

Instrumental music occurring between the acts or scenes of an opera is called an Intermezzo.

*Grand Opera.* A serious opera in which there is no spoken dialogue is a Grand Opera.

*Music Drama.* Richard Wagner established a style of Grand Opera in which there is no strict division into arias, duets, etc., and called it the Music Drama.

*Opera Comique.* An opera with spoken dialogue is distinguished from Grand Opera by the name *Opera Comique*.

*Comic Opera.* An opera entirely made up of gayety and farce is called a Comic Opera.

*Operetta.* A small opera, generally in a light and playful vein, is an Operetta.

There have been three so-called schools of opera: the Italian School of Opera, noted for its brilliant melody; the French, noted for its dramatic quality; and the German, noted for its harmonious blending of the musical and dramatic qualities. At the present time, however, these different schools of opera are more or less united in a tendency toward the symmetrical blending of musical and dramatic qualities.

*Opera Composers.* Beethoven, Gluck, Gounod, Mozart, Rossini, Verdi, Wagner and Weber are among the great composers of Opera.

**93 Cantata.** A short musical work consisting of choruses and solos with instrumental accompaniment is a Cantata. It may be sacred or secular.

#### SACRED MUSIC

**94 Oratorio.** A large musical work with text founded upon some scriptural narrative, and with component parts similar to those of the opera, is an Oratorio. It is performed without scenery or action.

**95 Passion Music.** Oratorio dealing with the events of the closing week of the life of Jesus is called Passion Music.

**96 Mass.** A large form of sacred music with Latin text, usually made up of six distinct parts,— Kyrie Eleison (Lord, have mercy upon us), Gloria (Glory be to God on high), Credo (the Creed), Sanctus (Holy, Holy, Holy), Benedictus (Blessed is He), Agnus Dei (Lamb of God),— is a Mass.

*Oratorio, Passion Music and Mass Composers.* Bach, Beethoven, Händel, Haydn, Mendelssohn, Mozart and Palestrina are among the great composers of Oratorio, Passion Music and the Mass.

**97 Shorter Forms.** An Anthem is a small sacred vocal work consisting of concerted music, or of solos and concerted music. A Motet is a sacred vocal composition in contrapuntal style.

The anthem and motet are usually sung by the choir.

A Hymn is a short part-song expressing devotion or praise. A Chant is a short and simple melody divided into sections by double bars, to which unmetrical psalms, etc., are sung or recited.

**98 Incidental Music.** Vocal or instrumental music performed during the action or speech of a play is called Incidental Music.

#### INSTRUMENTAL FORMS. By PHILIP H. GOEPP

**99 Song-form.** An instrumental melody in slow tempo or a short cycle of such melodies may be called Song-form.

*Theme.* A musical phrase or a melody used as a subject, like the text of a discourse, is a Theme. A theme is said to be *developed* when it is varied in melody, harmony or rhythm, and when it is combined with other melodies to form a climax; such treatment may be called thematic development.

**100 Minuet or Dance-form.** A typical form used in instrumental music is the Minuet. There are two divisions, each repeated,—with one principal melody prevailing in both divisions. The Minuet proper is followed by a shorter dance, also in repeated divisions, called the Trio, with a new melody and a new key. At the end of the Trio the minuet returns without the repetitions.

The word Minuet is used in a smaller sense for the first part before the Trio and in a larger sense for the entire dance-form.

**101 Rondo.** The earliest and most definite mould for musical construction was the Rondo. It is a round of tunes in related keys\* which recur in frequency according to the order of their entrance, the first tune more often than the second, and the second tune more often than the third. The nature of the Rondo is shown by the following outline: First theme, Second theme, First theme, Third theme, First theme, Second theme.

**102 Sonata-form.** Later came the Sonata-form. Its outline is as follows: First and Second themes in related keys; Thematic development; First and Second themes in the original key.

The Sonata-form must not be confounded with the Sonata.

**103 The Sonata** is distinguished by being a complete musical whole in several separate parts or "movements" which are in various related keys. The Sonata is thus like a story with various chapters. The close thread of connection is often shown most strikingly by the very contrast of these movements.

\* As an illustration of "related keys," see "Lovely Appear" p. 141. From the beginning to **A** is in E $\flat$ , from **A** to **B** is in B $\flat$ . E $\flat$  and B $\flat$  are thus related keys. The fifth above the keynote and the fifth below it are the key-notes of the two nearest related major keys.

*The Sonata* has usually four movements which really express four moods. These moods may be typified roughly thus : Aspiration, Meditation, Humor, Triumph.

First Movement. Each movement differs from the others in form. The first movement, usually allegro (quick, cheerful), is in the sonata-form and is the most important. It has the highest capacity for pure tonal utterance *in a single movement*, that is, it can say more in music than any other single form.

Second Movement. The second movement, usually andante (in leisurely pace) or adagio (slow), is in song-form and is simple in design. The andante may be called the heart of the sonata, the highest melodic utterance for which the first movement, allegro, is a preparation. Almost all the andantes of the classic symphonies are idealized folk song. Beethoven's most famous melodies are in the andantes of his symphonies and sonatas.

Third Movement. The third movement is called scherzo, which is Italian for "jest." This is the humorous recess of the sonata. The form is strictly a dance ; indeed, in older works it is called a minuet.

Last Movement. The last movement or finale, always in rapid tempo, is in most cases in a vein of triumphant joyousness. The favorite form is the rondo.

#### 104 Symphony. A sonata set for an orchestra is a Symphony.

The symphony is the highest form of pure music. In the close knit design, in the big contrast of the various movements, in depth of mood and breadth of scope, it has the greatest capacity for pure tonal utterance, and so it has proved the form for the highest classics. A great symphony may thus be conceived as a poetic utterance of a broad view of life.

ORCHESTRA. The full orchestra comprises in the main three groups of instruments ; The Strings, The Wood-wind, and the Brass. Roughly speaking each group consists, like a vocal choir, of four parts, corresponding to soprano, alto, tenor and bass. The Strings are divided into first violins, second violins, violas, violoncellos and double-basses. The Wood-wind is composed of flutes, oboes, clarinets, and bassoons. The Brass consists of trumpets, or cornets, French horns, trombones, and tubas. The French horns, however, are more generally classed in the Wood-wind. Besides the three principal groups there are the harp and the Instruments of Percussion, such as the drums and cymbals. The following grouping is suggested for a school orchestra : three or four first violins ; three second violins ; two violas ; one or two violoncellos ; one double bass, one flute, one clarinet, one cornet, one trombone, piano, drums and cymbals.

#### 105 Chamber Music. Music for two or more solo instruments, usually written in the form of a sonata, is called Chamber Music. The most frequent example of chamber music is the Quartet written for four stringed instruments.

The term "Chamber Music" was originally intended to distinguish compositions designed for performance in a room from those written for the concert hall.

#### 106 Concerto. A composition for a solo instrument with full orchestra, based in form upon the sonata, is called a Concerto.

**107 Overture.** The term Overture while applied mainly to the introduction of a large dramatic work, is frequently used for a single orchestral composition descriptive of a special subject.

**108 Symphonic Poem or Tone Poem.** An orchestral composition, free in form with varying tempi, descriptive of a special subject, may be called a Symphonic Poem or Tone Poem.

**109 Suite.** A series of dances or other pieces all in one key is a Suite.

**110 Dance-forms.** The Waltz is a moderately slow dance in  $\frac{3}{4}$  measure; the Polonaise, a stately Polish dance in  $\frac{3}{4}$  measure; the Polka, a lively dance in  $\frac{2}{4}$  measure; the Schottische, similar to the polka though somewhat slower; the Mazurka, a Polish dance in  $\frac{3}{4}$  measure, with a strong accent on the second beat; the Gavotte, of ancient origin, in  $\frac{4}{4}$  measure, beginning on the third beat; the Minuet, likewise of ancient origin, a slow, stately dance in  $\frac{3}{4}$  measure.

**111 Other Shorter Forms.** The Canon and the Fugue are contrapuntal forms. In the Canon one part follows another part strictly throughout. The Fugue is freer in character than the canon. Fantasy, Rhapsody and Caprice are names used freely for a fanciful composition in varying moods. The Prelude, of similar nature, is usually the first of a series of pieces, or the introduction to a dramatic work or to a musical service. The Ballade and the Novelette are pieces in which is implied the idea of a story in tones. The Nocturne is a piece of dreamy character and quiet rhythm. An Intermezzo is strictly a short piece that intervenes between the parts of a serial or a dramatic work. A Berceuse is a lullaby without words. A Barcarolle is an instrumental boat song. An Etude is a technical exercise, extended and idealized. A March is a piece of music martial in character.

**112 Program Music.** Whenever an instrumental composition is intended to describe or suggest some special subject, as a story or a picture, it may be called Program Music.

In general it must be remembered that musical names have ever been loosely used. Even the word symphony has had a variety of meanings. The word sonata has been used for a single movement. There was an eminent school of ancient sonata in the contrapuntal style usually for violin or organ which is really nearer akin to the suite than to the modern sonata. Finally there is nothing rigid in the rules of musical form. The essence of all great music as of all art is not the stiff mould, but the quality of form, a certain pervading connection and mutual agreement of all the parts.

## MUSICAL BIOGRAPHIES

# GIOVANNI PALESTRINA

ITALIAN COMPOSER

1514–1594

**Life.** PALESTRINA (pä-lës-tree'nä)<sup>1</sup> was the son of poor peasants living in the little town of Palestrina, about twenty miles from Rome. He studied in a famous Roman school, founded by Flemish or Belgian masters. For ten years he played the organ and taught singing at his birthplace, and then went to Rome. While serving in a poorly paid but highly honorable position he wrote five masses dedicated to Pope Julian III. This brought him promotion. On the accession of the stern Pope Paul III he was deprived of his position, but soon afterward became chapel master of the Church of St. John, the Lateran, and five years later director of still another famous chapel. During the ten years of this connection three six-part masses composed in a new and simple style won for him the title of Savior of Church Music. He accumulated considerable property and lived a joyful, simple life.

**Character.** Palestrina was a man of beautiful character. Such sorrows as came to him in the jealousies of rivals and in the death of his wife and children he bore with beautiful patience, humility, and resignation.

**Work.** Palestrina brought polyphony<sup>2</sup> to its highest development. He was called the Great Imitator of Nature, and was crowned with abundant honors. Beside complete masses he wrote a vast number of motets for many parts, hymns, offertories, litanies, and madrigals.

<sup>1</sup> Webster's dictionary symbols of pronunciation used throughout.

<sup>2</sup> Polyphony is "a certain species of unaccompanied Vocal Music, in which each Voice is made to sing a Melody of its own; the various Parts being bound together, in obedience to the laws of Counterpoint, into an harmonious whole, wherein it is impossible to decide which Voice has the most important part allotted to it, since all are equally necessary to the general effect." — GROVE, Vol. III, p. 12.

## HENRY PURCELL

ENGLISH COMPOSER

1658–1695

Contemporaneous with Purcell { In England { The struggle of the English people for political liberty under Charles II and James II  
 { In America: The period of colonization

**Life.** PURCELL (pûr'sĕl), the son of a Master of the Choristers of Westminster Abbey during the reign of King Charles II, was adopted by his uncle Thomas, a skilled musician and composer. He was given instruction by the noted organist, Dr. John Blow. At the age of eighteen he was appointed copyist to Westminster Abbey, and four years later, organist; later still he was organist to the Chapel Royal. He composed an opera called "Dido and Æneas," in thirty-five numbers, and it is said that he sang and acted the contralto part of Anna, Dido's sister. His services were in constant request not only as composer for church and theater but also as music teacher. To the end of his short life his activity was phenomenal.

**Character.** He was a man of great sociability, handsome, and agreeable. Dryden was one of his intimate friends. All his contemporaries speak in the highest terms of his genius and character, the "conquering sweetness" of his face, his wit, and his unusual gentleness and freedom from pride.

**Work.** Purcell was the first English composer of cosmopolitan rank. He wrote the music for more than fifty dramas, composed twenty odes and festival songs, and an immense quantity of church and instrumental music, much of which, however, is lost.

NATHAN HASKELL DOLE

## JOHANN SEBASTIAN BACH

GERMAN COMPOSER

1685-1750

Contemporaneous with Bach

In Germany	Rise of Prussia among the German states
In America	Struggle between England and France for territorial possession

**Life.** BACH (bäk) was a descendant of several generations of musicians. At an early age he was left an orphan. Under the direction of his brother and other noted teachers he soon learned to play the organ, the clavichord,<sup>1</sup>



and the violin, and as a youth sang in the church choir. At nineteen, while organist in a small church, he began composition in earnest; and as he advanced from one position to another he was all the while composing music of a superior order, although his works were not appreciated at the time. He finally became director of music at the St. Thomas School in Leipzig, and held the position twenty-seven years. He was married twice and had in all twenty children. During his latter years he became blind from overwork, but recovered his sight a few days before he died.

**Character.** Bach was strong-willed, conscientious, keen of intellect, and systematic and indefatigable in his work. He never hesitated

to make any sacrifice for his art.

**Works.** Bach may be called the musician's musician, just as Spenser is called the poet's poet. His compositions include various kinds of music for the organ and clavichord, oratorios, passion music, masses, cantatas, sonatas, and chamber music. The "St. Matthew Passion" and the "Well-Tempered Clavichord" are his most noted works. The latter is a collection of fugues and preludes now in general use among piano students. The "St. Matthew Passion" was performed in 1829 at Berlin under the direction of Mendelssohn, who had found the dust-covered manuscript in Leipzig. This performance brought Bach's genius to the attention of the modern musical world.

<sup>1</sup> The clavichord (or klavier), the spinet, and the harpsichord were precursors of the pianoforte.

# GEORGE FREDERICK HÄNDEL

GERMAN COMPOSER

1685–1759

Contemporaneous with Händel

In Germany	{	Rise of Prussia
		Frederick the Great
In America:	{	Intercolonial wars

**Life.** HÄNDEL (hĕn'dĕl), even in the cradle, began to display his genius for music. His stern father, who wished him to be a lawyer, tried in every way to suppress his artistic tendencies; but through royal intercession the boy was permitted to have proper instruction in singing, in the organ, the clavier, oboe, violin, and other instruments, as well as in composition. At nine he wrote instrumental trios. At twelve he played at Berlin before the Elector and aroused great enthusiasm by his skill at improvisation. Other studies were not neglected, for he even entered the university at Berlin; but music drew him imperiously, and before the age of twenty he was producing operas in Hamburg. He spent thirteen years in Italy and other parts of Europe, and everywhere his operas and his masterly performances on the clavier were regarded as wonderful. When twenty-five he went to London for the first time and lived there chiefly during the rest of his life. To this day English music bears the impress of his style.

**Character.** Händel was of an irascible temperament, brusque and domineering, and possessed an indomitable will, but withal he was pious and modest, affectionate, good-hearted, and generous. In his latter years he became almost totally blind, but worked on to the end with characteristic energy and faithfulness. His style is marked by nobility, majesty, and directness, and by large and deep tenderness, free from all sentimentality. He left undying fame as a great musician.

**Work.** Händel rendered incomparable service in making the oratorio truly popular. Among his many works of this kind are "The Messiah,"—best known of all,—brought out in Dublin in 1742, "Israel in Egypt," "Judas



"Maccabeus," and "Samson." These great productions were all given under his own direction, with but meager financial results; consequently he was most of the time in straitened circumstances.

# CHRISTOPH WILIBALD GLUCK

## GERMAN COMPOSER

1714-1787

Contemporaneous with Gluck	<table border="0" style="width: 100%;"> <tr> <td style="vertical-align: top; width: 50%;">           In Germany         </td><td style="vertical-align: top; width: 50%; border-left: 1px solid black;">           Rise of Prussia            Frederick the Great         </td></tr> <tr> <td style="vertical-align: top;">           In America         </td><td style="vertical-align: top; border-left: 1px solid black;">           Colonial struggles, the Revolution, and            the adoption of the Constitution of            the United States         </td></tr> </table>	In Germany	Rise of Prussia Frederick the Great	In America	Colonial struggles, the Revolution, and the adoption of the Constitution of the United States
In Germany	Rise of Prussia Frederick the Great				
In America	Colonial struggles, the Revolution, and the adoption of the Constitution of the United States				

**Life.** GLUCK (glook) was born in Neumarkt in Austria. He early showed talent for music and learned to play the violin, harpsichord, and organ. At eighteen he was studying music in Prague and earning a precarious living by playing and singing. Later Prince Melzi of Vienna took him to Italy, where he studied harmony and counterpoint and composed a number of successful operas. In 1745 he went to London, and there, as an operatic composer, entered into unsuccessful rivalry with Händel. Upon his return to Vienna the innovations which he introduced into his operas aroused great opposition; a few years later he went to Paris and began his famous struggle for the reform of the opera. The last seven years of his life were spent in Vienna.

**Character.** In person he was handsome; in temperament, light-hearted and vivacious. He was clever, witty, honest, devoted to truth in art, and faithful to his best ideals. On his tombstone he is characterized as "An upright German man, a zealous Christian, a faithful husband, of the noble art of music a great master."

**Work.** *Gluck was the first great reformer of the opera.* The Italian opera of his day aimed chiefly at displaying the mere vocal ability of singers. It was unnatural in its formal and conventional division into arias, duets, trios, etc., which were always set in a prescribed order, with little regard to the story, or libretto. Gluck felt that operatic music should be more dramatic, that is, should follow the words in a suitable form and express thoughts and emotions. Indeed, he anticipated most of Wagner's leading ideas. He used

classic and dignified subjects and aimed at a noble simplicity, a true expression of feeling. Of his forty operas, "Orpheus and Eurydice," "Alcestis," "Iphigenia in Aulis," "Iphigenia in Tauris," and "Armide" still hold the stage.

## JOSEPH HAYDN

GERMAN COMPOSER

1732–1809

Contemporaneous with Haydn	In Germany { Frederick the Great Pestalozzi In America: Washington
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**Life.** HAYDN (hi'dn) was of peasant origin and for him boyhood meant a hard struggle with poverty. At the age of eight he joined the choir of St. Stephen's, in Vienna, where he received a good musical education. He was thoroughly trained in singing, and taught to play the clavier and the violin. For a time the income from his musical work of various kinds was small, but in his twenty-ninth year fortune smiled upon him and he became assistant musical conductor of Prince Esterhazy's private orchestra. Five years later he was made conductor. This fact was of great importance in his career, because it placed at his disposal an orchestra for the performance of his own music, and enabled him to gain a rare knowledge of instrumental effects. For twenty-four years he held this position, and during this time wrote an enormous quantity of orchestral music, one of his most important labors being the development of the symphony. Later he made two very successful journeys to London, where he wrote some of his greatest symphonies. Still later he wrote the oratorios, "The Creation" and "The Seasons." He lived to a good old age, and, on the whole, met with fuller recognition than was accorded to most of the masters of music.

**Character.** Haydn was simple in his ways, unassuming, kindly, and sincere.



**Work.** Haydn is called the Father of the Symphony, which he developed from the sonata form. He was a very prolific writer, his compositions including one hundred and twenty-five symphonies, besides operas and many smaller works. Of his vocal productions the best known are the oratorios "The Creation" and "The Seasons."

# WOLFGANG AMADEUS MOZART

## GERMAN COMPOSER

1756–1791

Contemporaneous with Mozart { In Germany: Frederick the Great  
In America { Colonial resistance to England, the Revolution, and the beginning of our national life

**Life.** At the age of three Mozart (mō'tsart) began to improvise on the harpsichord. His remarkable precocity induced his father to arrange a concert tour to exhibit his attainments in public. In company with his sister, who was also talented, he appeared before the nobility in Vienna, London, Paris, and other capitals. His early career was brilliant; he was courted by archbishops and even by kings; yet he died in poverty, deserted by his friends, and his remains lie in an unknown grave. The story of the composition of his great "Requiem" on his deathbed is touching in the extreme.



joyous, his temperament buoyant, his industry continuous.

**Work.** Mozart is unexcelled in the purity, grace, and spontaneity of his music. His thirty-five years yielded upwards of seven hundred works, many of which are overshadowed by the productions of more modern masters. Of his forty-one symphonies, three only find places on the programmes of to-day; but these three are of immortal beauty. He wrote much chamber music and

many masses, operas, and songs. "The Magic Flute," "The Marriage of Figaro," and "Don Giovanni" are excellent examples of dramatic musical art. In spite of the worthlessness of their librettos these operas find enthusiastic greeting even in this day, when the whole current of musical thought is sweeping forward through modern channels. Mozart wrote music in every form existing in his day, and made many new combinations of instruments. He improved upon the work of every master who had lived since 1600, except that of Johann Sebastian Bach.

## LUDWIG VAN BEETHOVEN

## GERMAN COMPOSER

1770–1827

Contemporaneous with Beethoven { In Germany: Froebel; the Napoleonic wars  
In America { The American Revolution and the first half century of our national life

**Life.** BEETHOVEN (bā'-tō-ven) was born in Bonn, Germany. At the age of four he began the study of instrumental music under his father's direction, and at eleven was a skillful performer on the clavichord and the violin. He was sent to Vienna by influential admirers, and studied diligently with Haydn and other music masters. Although they found fault with the liberties which he allowed himself in expressing his ideas, he grew in power and originality, and his unique genius procured him admission to the most distinguished circles of the Austrian capital. Many of his compositions were dedicated to his friends among the nobility. Unfortunately his pleasure in social life and his enjoyment of music were both seriously affected by his deafness, which finally became almost complete. He died in Vienna. His grave and Schubert's are almost side by side.

**Character.** Beethoven was by nature generous and sincere, though proud, sensitive, irritable, and sometimes intolerant. Conscious of his own power,



he hid his real gentleness beneath a rough exterior. Although he was sometimes misunderstood, the great demonstration made at his death showed how thoroughly his contemporaries appreciated his qualities,—his noble spirit, his stern devotion to duty, his lofty sense of honor and truth, and his unequalled genius.

**Work.** Beethoven represents in music emotional and intellectual expression in perfect balance. A tireless worker, he produced in quick succession those glorious masterpieces which the world recognizes more and more as priceless legacies,—models for all time. His symphonies and sonatas secure him a place among the most marvelous of musicians. He has been called the Father of Modern Instrumental Music. His one opera, "Fidelio," was far in advance of anything of the kind up to the time of its production in 1805.

## CARL MARIA VON WEBER

GERMAN COMPOSER

1786–1826

Contemporaneous with Weber	<div style="display: inline-block; vertical-align: middle;"> <span style="font-size: 2em; vertical-align: middle;">{</span> <div style="display: inline-block; vertical-align: middle; margin-left: 10px;">           In Germany: Napoleonic wars            In the United States —         </div> </div> <div style="display: inline-block; vertical-align: middle; margin-top: 10px;">           Our early national life; growth from thirteen to twenty-four states         </div>
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**Life.** WEBER (<sup>1</sup>wā'ber) was the son of a titled adventurer who had some talent as a musician and composer. As a child, Weber showed no special aptitude for music, but in early youth, after a severe course of training, he composed various pieces, including an opera. Some of his variations on themes were published. At seventeen he was given charge of the opera at Breslau, where he remained three years, and developed great gifts as a conductor and pianist. He wandered for some years from court to court, and finally, after serving three or four years as manager of the opera at Prague, he was given a life position at Dresden, with the task of establishing German opera. In spite of the hostility of the king and his ministers, Weber succeeded in this great undertaking, and produced his romantic masterpieces, "Der Freischütz" and "Euryanthe," which, from a musical standpoint, may be regarded as the precursors of Wagner's operas. His health, always delicate, was undermined by his trying experiences, and he died in London, whither he went to bring out "Oberon," written for Covent Garden.

<sup>1</sup> *w* has a sound similar to our *v*.

**Character.** Weber was a man of genial temper, fond of gay society, restless, and ambitious. In his early years, having fallen among dissipated companions, he became wild and lawless, but his ideals were high, and under the influence of a happy marriage he turned wholly from the old life.

**Work.** *Weber exercised important influence by creating operas essentially German in character, and by developing the romantic expressiveness of the orchestra.* He was possessed of a rich and exuberant fancy, and as a composer wrote voluminously. Among his works are songs and duets, chamber music and cantatas, concertos for the piano, the bassoon, the harp, and even the guitar, and at least two great masses. His best known instrumental composition is the "Invitation to the Dance," which has been said to contain all the "poetry, gallantry, tenderness, and grace which characterize the Germans as a people." He has been called the Musician Laureate of the Age of Romanticism.

## GIOACHINO ANTONIO ROSSINI

ITALIAN COMPOSER

1792–1868

Contemporaneous with Rossini	In Italy	Italy under the power of Napoleon and the Italian struggle for independence
	In the United States	Events from the administration of Washington to that of Lincoln inclusive

**Life.** ROSSINI (ros-see'nee) was the son of the town trumpeter of Pesaro; his mother was a singer. His musical training began early; when a little boy he played horn solos in public, and at twelve sang in opera and sometimes played the pianoforte in the orchestra. His general education was desultory. His chief ambition was to write operas. He produced a great number of these works in rapid succession, sometimes two or three in a year, all of them conventional in style. His success gave him the position of manager in two theaters in Naples. In this city he won his first great success with "The Barber of Seville," written in a fortnight. After a triumphal tour, which took him to Vienna and London, he went to Paris, where he spent the larger part of his later life. He became very wealthy and was able to indulge in his besetting habit of indolence.

**Character.** He was a great creative genius, full of wit and cleverness. Many of his repartees are still quoted. One of the kindest and best natured of men, he was always helping poor and talented young composers. At his death he left his immense estate to be devoted to the establishment of a home for musicians in their old age.

**Work.** Rossini was the most brilliant composer of the so-called Italian school of opera. He was free from illusions regarding his work, criticising himself with relentless severity. He wrote more than fifty operas, of which "The Barber of Seville," "William Tell," and "Semiramide" still retain their popularity. He also wrote a number of oratorios, cantatas, and smaller forms of vocal music. Of his sacred pieces the "Stabat Mater" is the best known. He was a master of florid and graceful melody.

## FRANZ PETER SCHUBERT

GERMAN COMPOSER

1797–1828

Contemporaneous with Schubert { In Germany { The Napoleonic wars and the German Confederation  
In America: Our early national life

**Life.** SCHUBERT (shoo'bërt) was born in Vienna, the son of a parish schoolmaster. At a very early age he was taught the pianoforte, violin, and singing

by his elder brother and his father, who would say that he seemed to know everything beforehand. These three, together with another brother, who was quite musical, formed a group of string players in the family for whom Franz wrote string quartets at the age of fourteen. At the age of eleven the boy was admitted into the Imperial Choir and was entered in the preparatory school without cost for board or lessons. The most important feature for Franz was perhaps the boys' orchestra, of which he was soon made leader. It is probably here that he acquired the sure command over orchestral effects

that is shown so remarkably in his "Unfinished Symphony." Though Schubert had lessons in composition from prominent teachers, his unceasing activity



was the best training he received. At the age of fourteen he was writing in almost every form,—songs and operas, sonatas and quartets. His first symphony was written at the age of sixteen. Indeed, one of Schubert's most striking traits throughout his life was his overmastering impulse to compose. He was known to write five songs in one day. Once he failed to recognize his own song two weeks after its composition. The flow of his melody was so constant that songs came to him with the greatest facility. Yet he was not content until he had achieved a mastery of the highest forms. After writing six symphonies which are not placed among the greatest, he composed two movements,—his so-called "Unfinished Symphony," perhaps the most beautiful and beloved of all orchestral music. In the last year of his life he wrote his symphony in C major,—one of the greatest of all masterpieces.

**Character.** Schubert's character and personality, with all his simplicity and shyness, seemed to have a charm for his friends almost greater than his music.

**Work.** *Schubert was unsurpassed for the spontaneity and beauty of his melody.* He is like Mozart in the enormous quantity of music he wrote during his short life, and also in the public neglect under which he suffered. Of songs alone he wrote over six hundred. The scores of his two principal symphonies, which had been lost, were recovered after his death. While his "Impromptus" have long been favorite pieces for the pianoforte, his sonatas are now beginning to be prized, and likewise many of his choral works. His quartets and other chamber music are among the best beloved of this class.

PHILIP H. GOEPP

## HECTOR BERLIOZ

FRENCH COMPOSER

1803–1869

Contemporaneous with Berlioz

In France	<table border="0"> <tr> <td>The Napoleonic wars and the struggle between royalty and democracy which terminated in the establishment of the French Republic</td></tr> </table>	The Napoleonic wars and the struggle between royalty and democracy which terminated in the establishment of the French Republic
The Napoleonic wars and the struggle between royalty and democracy which terminated in the establishment of the French Republic		
In the United States	<table border="0"> <tr> <td>Lincoln</td></tr> </table>	Lincoln
Lincoln		

**Life.** BERLIOZ (bĕr-le-ōz') was born near Grenoble in France. He studied for a time at the Paris Conservatory, but, impatient of its formal methods, determined to follow his own bent. His first compositions were unintelligible

to the public. At the age of twenty-seven he won the *Grand Prix de Rome*<sup>1</sup> and spent a year and a half in Rome. On his return to Paris he engaged in musical journalism and made his power as a critic felt. His symphonies met with public favor, but his operas were not popular. In 1839 he accepted a position at the Paris Conservatory, but was prevented by intrigues from becoming a professor. He made many journeys through Europe and was recognized outside of France as one of the great composers of the century.

**Character.** Berlioz was a brilliant and forceful writer, a wit and a philosopher, and bore with considerable equanimity the rebuffs to which his ambition and the narrowness of his countrymen exposed him.

**Work.** Berlioz is called the *Father of Modern Orchestration*. The effects he produced by his unprecedented combinations of instruments might be called sensational. The fantastic oratorio, "The Damnation of Faust," is regarded as the most typical of his works, though his symphonies and symphonic poems, as well as his oratorios and other vocal works, are now everywhere received with applause. His literary productions are likewise notable. In some respects Berlioz was one of the most original and remarkable of modern Frenchmen.

NATHAN HASKELL DOLE

## FELIX MENDELSSOHN

GERMAN COMPOSER

1809–1847

Contemporaneous with Mendelssohn

In Germany	{ Efforts of the German states to become united in an empire
In the United States	{ Early territorial growth. The purchase of Louisiana, the cession of Florida, and the annexation of Texas

**Life.** MENDELSSOHN (mĕn'dĕls-sōn), grandson of a famous Berlin Jew known as "the Modern Plato," unlike most of the great musicians, was born of wealthy parents, and his highly sensitive nature was spared the struggle with poverty. He received careful training under the best masters both in music and in languages. His home in Berlin was for many years the

<sup>1</sup> The *Grand Prix de Rome* is a prize of money offered by the state to pupils of the Paris Conservatory, enabling the winner to study for four years in Rome.

center of a brilliant social circle; among his friends were many distinguished men. He had an infallibly correct ear, and his talent was precocious. His first public appearance as a pianist was made at the age of nine. He afterwards became a really remarkable virtuoso and had a rare gift for improvisation. His regular work in composition began about the age of twelve, and many of his youthful works are scarcely surpassed by those of his later years. The wonderful "Midsummer Night's Dream" overture and a great octet were written when he was but seventeen. He had a noted career as a conductor in Germany and in London. He was the founder of the Berlin Academy of Arts and of the Conservatory of Music at Leipzig, where he spent the latter years of his life.

**Character.** Personally Mendelssohn was a cultivated gentleman,— sensitive, courteous, and lovable.

**Work.** *Mendelssohn popularized the best in music, and since Mozart no other composer has attained greater technical finish and refinement of expression.* The noble oratorios, "St. Paul," and "Elijah," are his best known works. In addition to these there are compositions in every field,— symphonies, overtures, chamber music, psalms, songs, — all of which testify to his extraordinary genius and industry. His works, while preserving classic clearness, are highly poetic and expressive, and of great refinement. Mendelssohn rendered a very important service to the cause of music by rescuing from undeserved oblivion the wonderful St. Matthew passion music of Bach, which he caused to be performed for the first time in a hundred years. Through Mendelssohn's influence Bach took the unique position to which his works entitle him.



# FRÉDÉRIC FRANÇOIS CHOPIN

## POLISH COMPOSER

1809–1849

Contemporaneous with Chopin	In Poland	The partition of the kingdom among Russia, Prussia, and Austria, and gradual denationalization
	In the United States	

Extension of territory to the Pacific Coast

**Life.** CHOPIN (*sho-păñ'*) was musically precocious and early developed great ability as a concert performer, appearing in public in Warsaw and other leading European cities. After 1831 he lived in and about Paris, whither he had been attracted by opportunities to give concerts ; but his sensitiveness caused him to withdraw as much as possible from public life, and his energies were devoted to composition and teaching. His later years were clouded by unhappiness and chronic illness.

**Character.** Chopin was a man of innate refinement and sweetness of nature, and until misfortune came he figured frequently and delightfully in distinguished social gatherings. Morbidness and oversensitiveness characterized his later years.

**Work.** *Chopin is preëminently the poet of the pianoforte.* Slavonic characteristics in his compositions are pronounced, yet his work appeals with power to people of widely differing nationalities. Freedom and romanticism are suggested by many of his titles, — ballade, impromptu, fantasy, prelude, nocturne, étude, etc. In these he was more successful than in sonatas and songs. His two pianoforte concertos have exquisite solo parts. Dance forms — mazurka, polonaise, waltz, etc. — were liberally used by him for the expression of highly poetic sentiment. No man, perhaps, has ever attained greater romantic expressiveness in pianoforte composition.

# ROBERT SCHUMANN

GERMAN COMPOSER

1810-1856

Contemporaneous with Schumann	In Germany	{ Efforts of the German states to become united in an empire
	In the United States	{ Early territorial growth. The purchase of Louisiana, the cession of Florida, and the annexation of Texas

**Life.** SCHUMANN (shoo'män) while developing as a musician pursued academic studies, which gave good basis for the literary work in which he later engaged. At the age of twenty-four he founded the *New Journal for Music* in Leipzig. In 1840 he married Clara Wieck (veek), a gifted pianist, daughter of a famous teacher. The story of the progress of the combined genius of Robert, the composer, and Clara, the interpreter, is perhaps the most inspiring romance of musical biography. Until 1840 Schumann wrote chiefly pianoforte pieces, then for two years composed mainly songs, and later gave his attention for the most part to larger works. His famous discovery of the genius of Brahms, in 1853, has caused it to be said that "it takes a genius to know a genius." A nervous illness which had shown itself in early years quite destroyed Schumann's mental power. His last years were spent in a retreat for the insane.



**Character.** "Lovable and beloved" sums up Schumann's character. As man and artist his sympathies were of the broadest.

**Work.** *Schumann, a genius in melody, created and fostered new ideals of pianoforte and vocal style.* The romantic and the fanciful predominate in his works; yet always a noble intellectuality — a natural characteristic of one who so deeply loved Bach — saves him from whimsicality and extravagance. His pianoforte music has at times almost orchestral richness. Noteworthy among his pianoforte works are "Butterflies," opus 2; "Carnival," opus 9; "Fantasy Pieces," opus 12; "Kreisleriana," opus 16; "Novelettes," opus 21; "Night Pieces," opus 23; "Viennese Carnival Revelry," opus 26. Perhaps his most

famous songs are "I'll not complain" and "The Two Grenadiers"; it would be necessary, however, to name many songs in order to suggest his remarkable versatility as a song composer. His works include four symphonies, a few overtures, some instrumental quartets and quintets, many part songs, and one attempt at opera. His pianoforte quintet in E-flat, opus 44, has few peers in popularity. As a critic he had perhaps more influence than has been exercised by any other great creative musician.

LEO RICH LEWIS

## FRANZ LISZT

HUNGARIAN COMPOSER

1811-1886

Contemporaneous with Liszt { In Hungary: Louis Kossuth, the Hungarian statesman  
   { In the United States: Ralph Waldo Emerson

**Life.** The father of Liszt (líszt), a passionate lover of music, was steward to the rich Hungarian magnate, Prince Esterházy; his mother was of German origin. As a boy Liszt preferred music to any other exercise, and showed such genius in mastering the technicalities of the clavier that his parents resolved to give him the best possible training. In this they were assisted by the Hungarian nobility, who were amazed at his precocity. He gave his first concert in Vienna at the age of eleven, and captivated the severest critics. Beethoven, on hearing him play, kissed him. Two years later he went to Paris, where within a few years his services as a teacher came to be in great demand. Pursuing his work as performer and composer, he was in time recognized as the king of pianists. Wherever he went he was greeted with the utmost enthusiasm. He settled in Weimar, Germany, where his villa became the center of musical inspiration for the whole world. More than five hundred pupils enjoyed the benefit of his advice, but he never accepted payment for his teaching. He became an abbé and spent a part of each year in Italy. He also visited Budapest at regular intervals and kept in touch with the people of Hungary, whose popular songs he did so much to make known.

**Character.** He was a man of the keenest emotions, remarkable for his generosity and unselfishness, his modesty and magnanimity.

**Work.** *Liszt was the greatest of pianists. He invented the symphonic poem and wielded enormous influence for good in all branches of music.* He was the

composer of more than twelve hundred works, which included every musical form,—instrumental and vocal,—the greatest among them being his symphonic poems and the oratorio, "The Legend of St. Elizabeth." One hundred and thirty of his compositions were based on Hungarian themes, and many others were "transcriptions" of the melodies of other composers, which he enriched and harmonized. His pianoforte works, beside the famous "Hungarian Rhapsodies," include pianoforte arrangements of Bach's organ works, of Schubert's songs, Beethoven's nine symphonies, the "Dance of the Sylphs" from Berlioz's "Faust," and the overture from Wagner's "Tannhäuser"; also paraphrases on melodies from the operas of Wagner, Meyerbeer, and Verdi, and from Mendelssohn's "Midsummer Night's Dream." Liszt was a master of orchestration and all the technic of musical expression. Altogether he was one of the most important musicians of his century.

## RICHARD WAGNER

GERMAN COMPOSER

1813–1883

Contemporaneous with Wagner { In Germany: Bismarck, the German statesman  
In the United States: Ulysses S. Grant

**Life and work.** As a boy Wagner (<sup>1</sup>wäg'ner) was thrown much with actors, and early took an interest in everything pertaining to the theater. The works of Shakespeare fascinated him so completely that he wrote a lengthy tragedy before the age of fifteen. Music appealed to him first in the works of Weber; the impression made by Beethoven "was overwhelming." His formal studies in music and other branches amounted to little. His genius was so strong and so individual that he could learn best from the works of other geniuses. His artistic ideal early became definite,—to attain to the highest and fullest form of dramatic expression; and accordingly he began to select from the various arts the elements useful to his purpose. His skill in selection grew with astounding rapidity, and his treatment waxed



<sup>1</sup> w has a sound similar to our v.

original with like speed in both dramatic and musical lines. After a period of amateurish experiments, of which "The Fairies" is the only operatic product extant, he devoted himself for a time to *grand opera*. He worked in this field during the years of his unhappy life in Paris, and produced "Rienzi," which was after the style of Meyerbeer, but sturdier by far in literary framework. Then came the *romantic operas*, — "The Flying Dutchman," "Tannhäuser," and "Lohengrin," — all of them tinged with mysticism. The success of "Rienzi" and "The Flying Dutchman" in Dresden gave him the conductorship of the Dresden Opera. Unfortunately he became entangled in the intrigues of the Revolution of 1848, and had to leave the country. The next years, spent chiefly in Switzerland, were filled with feverish activity, both artistic and literary. He became absorbed in creating that kind of drama toward which for years his ideals had been leading him, — the *music drama*. Wagner may be said to have brought the *music drama* into existence. "Tristan and Isolde," "The Mastersingers of Nuremberg," "The Nibelungen Trilogy," and "Parsifal" were written, and the favor of King Ludwig II of Bavaria gave opportunity for their production. A theater was constructed at Bayreuth (bī-royt) especially for their presentation. In these works poetry, music, painting, the actor's art, the stage mechanician's skill, — all are made tributary to the Wagnerian ideal. As a creative genius Wagner triumphantly reached his goal. As a reformer he greatly influenced various arts, especially music and poetry.

**Character.** While many good and many bad qualities of human nature might be discovered in Wagner's very complex character, the good predominated, though in his deep determination to reach his ideal he was at times inconsiderate toward his fellow-creatures.

LEO RICH LEWIS

## GIUSEPPE VERDI

ITALIAN COMPOSER

1813-1901

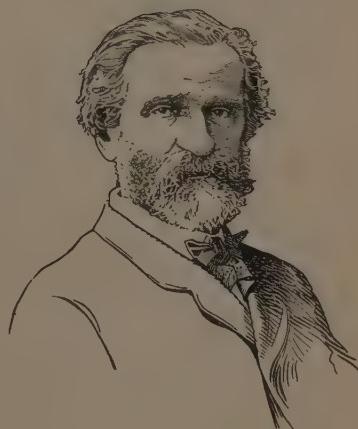
Contemporaneous with Verdi	{	In Italy: Garibaldi, the Italian patriot
		In the United States { A period of unprecedented industrial and agricultural advancement

**Life.** VERDI (vär'dee) was born in Roncole near Parma, Italy. His life, like that of many musicians, was begun amid unsympathetic surroundings. His father was an innkeeper and grocer. As a boy Giuseppe was rather

melancholy, never joining in the frolics of the children of the neighborhood. Hand organs were a special delight to him in these early years. Little did he then dream that his writings would afterwards contribute, probably more than those of any other composer, to the repertoire of these familiar instruments. At the age of ten he held the position of village organist. His studies were pursued with zeal, and at the time of his marriage he had already won much applause as a composer and was in affluent circumstances. In 1893 he received the title of Marchese di Busseto. He lived at his villa, Santa Agata, near his birthplace and died at Milan.

**Character.** A lovable and benevolent disposition gained for him hosts of friends, and his generosity was never failing. One hundred thousand people attended his funeral. After his death the bulk of his large fortune was devoted to the maintenance of a home for aged musicians.

**Work.** *Verdi was a great operatic composer.* His early writings were in the purely sentimental lyric style of Bellini and Donizetti, but in later life he developed rich harmonic resource, which, added to the influence of Wagner's methods, achieved for him great success as a dramatic composer. His early operas, "Rigoletto," "Il Trovatore," and "Traviata," enjoyed a tremendous fame in their day and they are still popular; but his greatest works are "Aïda," "Otello," and "Falstaff." "Aïda" was probably the first opera in which an exotic musical element was conspicuously employed to give color to the work. Here the barbaric quality of Egyptian music is woven into the score with vivid beauty. "Aïda" marked an era in Italian music, and its influence is still felt by the composers of the new school of Italian opera. The marvelous ambition and phenomenal energy of the man are shown in the fact that "Falstaff" was written at the age of eighty. This, his last work, is considered by many authorities the high-water mark of his genius.



## ROBERT FRANZ

GERMAN COMPOSER

1815–1892

Contemporaneous with Franz { In Germany: Bismarck  
 In America: Longfellow

**Life.** FRANZ (fränts) received a thorough musical education. Before the age of twenty-two he had composed a goodly number of songs, but could find no publisher. Six years later, the intervening time having been spent in diligent study of Bach and Händel, his first set of twelve songs appeared. These were the precursors of a wonderful collection of songs remarkable for their exquisite setting and melody. In time deafness began to afflict this great song writer, a misfortune which, after a quarter of a century, threw him upon the loving generosity of friends and admirers.

**Character.** Franz was an outspoken foe of conventionality in all things, yet pure and earnest in thought and action. He was unassuming and informal in manner and speech. His chosen friends were those devoted to intellectual pursuits.

**Work.** Franz was a master of the German lied. As a writer of songs he has won a high place in the world's esteem. He combines the romantic qualities of Schumann with suggestions of the contrapuntal richness of Bach. He edited and arranged for the modern orchestra many of the old scores of Bach and Händel.

## CHARLES FRANÇOIS GOUNOD

FRENCH COMPOSER

1818–1893

Contemporaneous with Gounod { In France { Struggles between royalty and democracy followed by the French Republic  
 In America: Whittier

**Life.** GOUNOD (goo'no') was given his first musical instruction by his mother. Afterwards he studied at the Paris Conservatory, where he won the *Grand Prix de Rome*, and later spent a year in Rome studying church music.

Returning to Paris, he studied theology, but abandoned his work in this direction to devote himself to music. He conducted orchestras in Paris and in London and was considered great by his contemporaries.

**Character.** Gounod was quiet and unassuming in manner, rich in friendships, broad in his sympathies, faithful to his ideals. He was one of the few who heroically championed Wagner when "Tannhäuser" was hissed in Paris.

**Work.** Gounod's "*Faust*" is probably the most popular opera extant. Of his other productions the best known are the sacred works, "The Redemption," "Mors et Vita," "Gallia," and the "St. Cecilia Mass," and the opera, "Romeo and Juliet." He composed other operas and many good songs.



## ANTON RUBINSTEIN

RUSSIAN COMPOSER

1829-1894

Contemporaneous with Rubinstein { In Russia: Emancipation of the serfs  
In the United States: Development of the railroad

**Life.** RUBINSTEIN (roo'bin-stin), who was of Jewish parentage, showed very early a remarkable genius for music. His mother was his first teacher. When he was ten he went to Paris, where Liszt predicted his future greatness. His precocity as a performer aroused a furor of enthusiasm. After a thorough musical training in Germany and a number of artistic tours through Europe he became the protégé of the Grand Duchess Helena. In 1862 he founded the Imperial Conservatory at St. Petersburg, and for some years was its director. In 1872 he gave two hundred and thirteen concerts in America. He afterward lived in Germany, busily engaged in adding to the long list of his works.

**Character.** He was a man of rugged and original character, simple and genial in disposition, and full of imaginative fire.

**Work.** Rubinstein, as teacher, interpreter, and composer, had far-reaching influence. As a pianoforte virtuoso he was distinguished above all his contemporaries by his virile though not always accurate technic, his infallible memory, his unlimited repertoire, and his keen musical intelligence. He attempted all forms of musical composition. Of his symphonies, that called "The Ocean" is perhaps the most notable. His songs and pianoforte pieces are widely known. He desired to be recognized first of all as a dramatic composer, and originated a new kind of sacred opera which won many hearty admirers. Among his dramas of this kind are "The Tower of Babel," "Paradise Lost," "Moses," and "Christus."

## JOHANNES BRAHMS

GERMAN COMPOSER

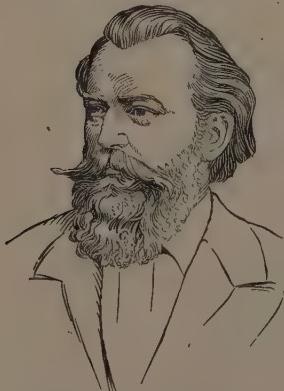
1833–1897

Contemporaneous with Brahms	<table border="0"> <tr> <td style="vertical-align: middle; padding-right: 10px;">In Germany</td> <td style="border-left: 1px solid black; padding-left: 10px; vertical-align: middle;">The endeavors of the Confederation for unity and the final establishment of the empire</td> </tr> <tr> <td style="vertical-align: middle; padding-right: 10px;">In America</td> <td style="border-left: 1px solid black; padding-left: 10px; vertical-align: middle;">The increase of population in the United States from 13,000,000 to 70,000,000</td> </tr> </table>	In Germany	The endeavors of the Confederation for unity and the final establishment of the empire	In America	The increase of population in the United States from 13,000,000 to 70,000,000
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**Life.** BRAHMS (bräms) began very early to study music. An influential event in his life was his meeting, at the age of twenty, with Robert Schumann,

the most famous composer then living. Schumann gave the young artist great praise and raised high the general expectation in regard to his future. It was in 1868, fifteen years after this famous meeting, that Brahms made a convincing impression, on the whole, of musical Germany with his "German Requiem." Twelve years later he produced his first symphony. During the early part of his career he played in concerts and conducted performances of his own works; later he settled in Vienna, where he lived quietly, entirely devoted to composition.

**Character.** Brahms, it has been said, had no personal foes, but many artistic opponents. He was an entertaining talker, fond of witty society, and



magnanimous to those who did not agree with his artistic views, though at times sarcastic toward persons of moderate ability. His disposition to appreciate worth is shown by his great admiration for the waltzes of Johann Strauss.

**Work.** In Brahms the classic and the romantic appear in masterly combination. It has been said that he united the art of Bach with that of Beethoven,—the elements of profound counterpoint with broad design. The whole temper and manner of his writing were peculiarly adapted to the symphony, and, like Schumann, he wrote four compositions of this kind. But it is for his songs, most of all, that he is beloved. Of these he wrote a large number which rank with the best classics. Yet the publication that made his name most widely known was the "Hungarian Dances." These were an idealized setting of folk melodies of Hungary,—melodies whose tunefulness and quick change of mood had already stirred such composers as Schubert and Liszt. Of choral music Brahms wrote the "German Requiem," the "Song of Destiny," and the "Song of Triumph"; the first in memory of his mother, the last in honor of the German victory of 1871. To know the full beauty of Brahms' composition one must hear his chamber music,—especially the three sonatas for pianoforte and violin. For depth of feeling and beauty of expression these are hardly surpassed by the works of any of the other masters—not even by those of Bach and Beethoven.

PHILIP H. GOEPP

## CHARLES CAMILLE SAINT-SAËNS

FRENCH COMPOSER

1835—

Contemporaneous with Saint-Saëns	In France	Various forms of government, — kingdom, followed in turn by republic, empire, and re- public
	In the United States	Our national life since the begin- ning of anti-slavery agitation

**Life.** SAINT-SAËNS (*sāñ'sōñ'*) was born in Paris. His great-aunt taught him the elements of music. In spite of his remarkable ability he failed to win the *Grand Prix* when a student at the Conservatory, but his first symphony,

composed when he was sixteen, made the world aware of his genius. At eighteen he became organist of the Church of St. Merri, and later of the Madeleine; the latter position he held for nearly twenty years. During this time he was a voluminous and popular composer in every branch of musical art, though his early operas had failed of success. He traveled extensively through Europe and acquired a cosmopolitan reputation.

**Character.** From his early years he surprised all who knew him by the accuracy of his memory, the thoroughness of his knowledge, and his versatility, while his sincerity and his great modesty made him deservedly popular.

**Work.** *Saint-Saëns is a versatile and accomplished composer and performer and at the same time a brilliant essayist.* He has succeeded in nearly all the different forms of musical expression, but is chiefly notable as a master of orchestration. His symphonies and symphonic poems are remarkable for their wealth of spontaneous melodies and the originality of their harmonic effects. Of his greater dramatic compositions none has been performed so many times as the operatic oratorio, "Samson and Delilah." Saint-Saëns was regarded for many years as the foremost pianist of France, and his pianoforte works are among the best efforts of his genius; his songs and chamber music likewise take high rank. In addition to all this he is a good critic and a poet of delicate fancy.

## GEORGES BIZET

FRENCH COMPOSER

1838–1875

Contemporaneous with Bizet

In France	In America	{
Struggles between royalty and democracy; early French Republic	The antislavery agitation, the Civil War, and reconstruction	

**Life.** BIZET (bē-zā') was born in Paris. He entered the Conservatory at the age of nine and progressed so far in his musical studies that he secured, among seventy-eight competitors, the prize offered by Offenbach for the best comic opera, and also won the *Grand Prix de Rome*. On his return from the prescribed residence in Italy he produced three serious operas, but these, being in a new style, failed to win popular approval. His first success came

with his incidental music to Daudet's "L'Arlesienne," and promise of greatness was overwhelmingly ratified in his opera comique, "Carmen," — founded on a story of Spanish life, — performed only three months before his sudden death.

**Character.** Sincerity and devotion to high ideals were Bizet's chief characteristics.

**Work.** *Bizet's "Carmen"* represents the highest development of the opera comique. This composer had a strong leaning toward the artistic ideals of Richard Wagner, and his devotion to that composer, then at the lowest point of his popularity in France, was the cause of Bizet's early failures and disappointments. Bizet demanded for his operas a text of real literary value, and for this reason came in time to have great influence over the French opera comique, which to-day stands on a high artistic plane. He was a brilliant pianist, and many of his one hundred and fifty pianoforte compositions have won popularity.

## PETER ILYITCH TCHAIKOVSKY

RUSSIAN COMPOSER

1840–1893

Contemporaneous with Tchaikovsky { In Russia: Alexander II  
   { In the United States      Extensive emigration from Europe to the United States.

**Life.** TCHAIKOVSKY (tchī-koff'skee) was born among the Ural Mountains, where his father was a mining engineer. When he was ten years old his father was appointed director of the Technological Institute of St. Petersburg, and the boy was placed in the School of Jurisprudence in that city, where he finished the prescribed course in nine years. He then took a position in the Ministry of Justice. Three years later, when twenty-two, he entered as a student the newly founded Conservatory of Music. Rubinstein was his teacher in composition. A cantata which he wrote won a prize, and before long his talent attracted so much attention that he was appointed professor in the Moscow Conservatory, where for twelve years he taught harmony, composition, and the history of music. At the end of this time a wealthy lady, whom he never met, put means at his disposal so that he might devote

all his time and talents to composition, and he spent the rest of his life untrammled by pecuniary considerations.

**Character.** He was a man of ardent temperament, of striking and original personality, devoted to the loftiest ideals.

**Work.** *Tchaikovsky is the most eminent Russian composer.* His work embraces all forms of composition. His pianoforte compositions in large and small form are full of exquisite melody, and he has done much for the church service. His orchestral pieces are marked by bold modulations and characteristically Slavic alternations of fire and tenderness. His symphonies rank with those of the great masters.

NATHAN HASKELL DOLE

## EDVARD HAGERUP GRIEG

NORWEGIAN COMPOSER

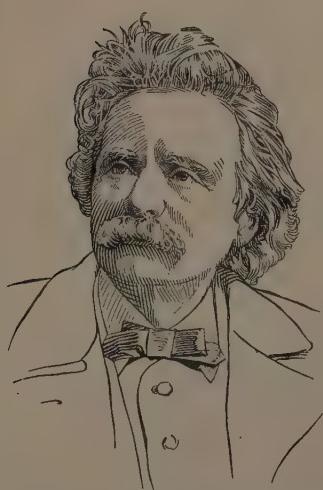
1843—

Contemporaneous with Grieg

In Norway	Political differences between Norway and Sweden, culminating eventually in their separation
In the United States	Invention and development of the tele- graph

**Life.** GRIEG (greeg) was born at Bergen, Norway. His early instruction in music was received from his mother. At fifteen, on the advice of Ole Bull, the eminent Norwegian violinist, Grieg was sent to the Leipzig Conservatory, where he was graduated four years later.

After several years spent in teaching and conducting he devoted himself to travel, study, and composition. He is very popular in his own country and receives an annual allowance from the Norwegian Parliament.



**Character.** Grieg is by nature a poet and devoted to the welfare of mankind. His patriotism shows itself in his ambition for the advancement of Norwegian art, and he is sincere and generous in his attitude toward the younger composers and musicians of his country.

**Work.** *Grieg is the greatest Norwegian composer.* He has many imitators, but the charm and style of his works are not easy of reproduction. He has been influenced by folk music. Though he has invented new harmonic effects, he always follows classic models of form. His music makes a strong appeal, for it is original, fresh, and tuneful. His longer compositions include a concerto for pianoforte and orchestra, the "Peer Gynt" suites, a string quartet, and five sonatas. Although Grieg is great as a song writer, yet his pianoforte pieces are, perhaps, the works which place the world most in his debt.

## GIACOMO PUCCINI

ITALIAN COMPOSER

1858—

Contemporaneous with Puccini { In Italy: Struggle for Italian independence  
In the United States: The Civil War and subsequent events

**Work.** PUCCINI (poo-chē'nē) stands at the head of the new school of Italian opera. He was born in Lucca, Italy, having descended from a long line of musicians. His music strongly influences nearly all the contemporary writers of opera. Dramatic intensity, melodic fervor, and original harmonic device are the notable characteristics of his genius. His masterpieces, "Manon Lescaut," "La Bohème," and "Tosca," have attained international reputation.

HARVEY WORTHINGTON LOOMIS

## RICHARD STRAUSS

GERMAN COMPOSER

1864—

Contemporaneous with Strauss	In Germany	{ Establishment of the German Empire, and subsequent events
	In the United States	{ Extension of territorial possessions, beginning with the purchase of Alaska

**Life.** RICHARD STRAUSS (strowss) was born in Munich. Before he was old enough to enter school he had written not only songs but music for the pianoforte and even for the orchestra. In 1885 he was musical conductor at Meiningen.

**Work.** *Richard Strauss has used all the resources of vocal and instrumental expression in the production of lyric, dramatic, and orchestral works of striking originality.* He is greatly discussed by musicians at the present time. His orchestral music is his greatest work, and examples of it may be found on many programmes. His peculiar characteristics are not so apparent in his songs as in his larger compositions. He has startled the musical world by his harmonic combinations, and he has broadened the whole scheme of orchestral writing. Among his greatest works are "Thus spake Zarathustra," "The Life of a Hero," "Till Eulenspiegel," and "Death and Transfiguration." These are all in the form of symphonic poems.

HARVEY WORTHINGTON LOOMIS

## NOTED MUSICIANS AND COMPOSERS

WHO ARE REPRESENTED IN THE NEW EDUCATIONAL MUSIC COURSE

- Abt, Franz**, 1819-1885. German song writer and conductor.
- Adam, Adolphe Charles**, 1803-1856. French opera composer.
- Adams, Stephen** (pseudonym for Michael Maybrick), 1844-. English song writer.
- Aïdé, Hamilton**, 1830-. French vocal composer.
- Alabieff, Alexander**, 1802-1852. Russian song composer.
- André, Julius**, 1808-1880. German organist, pianist, and composer.
- Arne, Thomas Augustine**, 1710-1778. English composer.
- Arnold, Samuel**, 1740-1802. English composer.
- Bach, Johann Sebastian**. See p. 234.
- Barnby, Joseph**, 1838-1896. English conductor and composer.
- Beach, Mrs. H. H. A.**, 1867-. American composer.
- Beethoven, Ludwig van**. See p. 239.
- Berlioz, Hector**. See p. 243.
- Bizet, Georges**. See p. 256.
- Blumenthal, Jacques**, 1829-. German pianist and composer of vocal and instrumental music.
- Bohm, Carl**, 1844-. German pianist and salon composer.
- Brahms, Johannes**. See p. 254.
- Bullard, Frederic Field**, 1864-1904. American composer of vocal music.
- Calkin, John Baptiste**, 1827-. English pianist, organist, and composer.
- Caraccioli, Luigi**, 1849-1887. Italian composer and singing teacher.
- Carey, Henry**, 1685 (?)-1743. English music teacher and writer for theaters.
- Chaminade, Cécile**, 1861-. French composer of vocal and instrumental music.
- Chopin, Frédéric François**. See p. 246.
- Cornelius, Peter**, 1824-1874. German composer and writer.
- Delibes, Clement-Philibert-Leo**, 1836-1891. French dramatic composer.
- Diehl, Louis**, 1838-. English song composer.
- Dole, Nathan Haskell**, 1852-. American linguist and author of musical works.
- Donizetti, Gaetano**, 1797-1848. Italian opera composer.
- Dvorak, Antonin**, 1841-. Bohemian composer of operas, symphonies, and other works.
- Dykes, John Bacchus**, 1823-1876. English composer of church music.
- Eichberg, Julius**, 1824-1893. American violinist and composer.
- Elliott, J. W.**, 1833-. English composer of songs and sacred music.
- Elson, Louis C.**, 1848-. American musician,—teacher, critic, and lecturer.
- Fauré, Gabriel-Urbain**, 1845-. French composer of vocal and instrumental works.
- Fesca, Alexander Ernst**, 1820-1849. German composer of vocal and instrumental music.
- Flemming, Friedrich Ferdinand**, 1778-1813. German composer of chorus music.
- Foote, Arthur**, 1853-. American composer of vocal and instrumental music.
- Foster, Myles Birket**, 1851-. English composer of vocal and instrumental music.
- Foster, Stephen Collins**, 1826-1864. American song composer.
- Franz, Robert**. See p. 252.
- Gade, Niels Wilhelm**, 1817-1890. Danish composer of vocal and instrumental music.

- Garrett, George Mursell**, 1834-1897. English composer of vocal and instrumental music.
- Gatty, Alfred Scott**, 1847-. English composer of vocal and instrumental music.
- Gaul, Alfred Robert**, 1837-. English composer of vocal music.
- Gaynor, Mrs. Jessie L.** American composer of vocal music.
- Gersbach, Joseph**, 1787-1830. German composer of school songs.
- Giardini, Felice de**, 1716-1796. Italian dramatic composer and distinguished violinist.
- Gilchrist, William Wallace**, 1846-. American composer of vocal and instrumental music.
- Glaser, Karl Gotthelf**, 1784-1829. German composer of vocal and instrumental music.
- Gluck, Christoph Wilibald**. See p. 236.
- Godard, Benjamin**, 1849-1895. French composer of vocal and instrumental music.
- Goepf, Philip Henry**, 1864-. American composer and author.
- Goetz, Hermann**, 1840-1876. German composer of vocal and instrumental music.
- Goldmark, Karl**, 1832-. Hungarian violinist, pianist, and composer of instrumental music.
- Gounod, Charles François**. See p. 252.
- Greh, Louis**, French composer of vocal and instrumental music.
- Grétry, André Ernest Modeste**, 1741-1813. French dramatic composer.
- Grieg, Edvard Hagerup**. See p. 258.
- Gurlitt, Cornelius**, 1820-. German dramatic composer.
- Hadley, Henry K.**, 1871-. American composer of vocal and instrumental music.
- Hahn, Reynaldo**, 1874-. Born in South America. French composer of vocal and instrumental music.
- Halévy, Jacques François**, 1799-1862. French dramatic composer.
- Händel, George Frederick**. See p. 235.
- Hatton, John Liphot**, 1809-1886. English conductor and composer.
- Haydn, Joseph**. See p. 237.
- Hermes, Eduard**, 1818-. Prussian composer of songs.
- Huss, Henry Holden**, 1862-. American composer and concert pianist.
- Johns, Clayton**, 1857-. American pianist and composer.
- Jungst, Hugo**, 1853-. German composer of male choruses
- Kinkel, Johanna**, 1810-1858. German composer of vocal music.
- Kjerulf, Halfdan**, 1818-1868. Norwegian composer of vocal and instrumental music.
- Koschat, Thomas**, 1845-. Austrian composer of vocal music.
- Kreipl, Joseph**, 1805-1866. Austrian composer of songs.
- Kroeger, Ernst Richard**, 1862-. American composer of vocal and instrumental music.
- Kücken, Friedrich Wilhelm**, 1810-1882. German composer of songs.
- Lacome, Paul**, 1838-. French composer of instrumental and vocal music.
- Lang, Margaret Ruthven**, 1867-. American composer of vocal and instrumental music.
- Lassen, Eduard**, 1830-1904. Danish composer of vocal and instrumental music.
- Lecocq, Charles**, 1832-. French composer of operettas.
- Liebe, Eduard Ludwig**, 1819-. German composer of vocal and instrumental music.
- Liszt, Franz**. See p. 248.
- Loomis, Harvey Worthington**, 1865-. American composer of vocal, instrumental, and dramatic music.
- Lwoff, Alexis**, 1799-1870. Russian composer of vocal and instrumental music.
- Mainzer, Joseph**, 1807-1851. German composer of vocal music.
- Marzials, Theodor**, 1850-. German song composer.
- McLaughlin, James M.**, 1857-. American musical educator.
- Mendelssohn, Felix**. See p. 244.
- Message, André**, 1855-. French composer of operatic music.
- Meyerbeer, Giacomo**, 1791-1864. German composer of dramatic works.

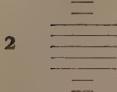
- Meyer-Helmund, Erik**, 1861— . Russian composer of songs and operas.
- Molloy, James Lyman**, 1837— . Irish composer of songs and operettas.
- Monk, William Henry**, 1823–1889. English composer of church music.
- Moskowski, Moritz**, 1854— . German composer of orchestral works.
- Mozart, Wolfgang Amadeus**. See p. 238.
- Nägeli, Johann Hans Georg**, 1773–1836. Swiss composer of songs.
- Norris, Homer**, 1860— . American composer of vocal music.
- Palestrina, Giovanni**. See p. 232.
- Pinsuti, Ciro**, 1829–1888. Italian composer of vocal music.
- Planquette, Robert**, 1850–1903. French operatic composer.
- Puccini, Giacomo**. See p. 259.
- Purcell, Henry**. See p. 233.
- Radecke, Rudolf**, 1829–1893. German composer of songs.
- Raff, Joseph Joachim**, 1822–1882. Swiss composer of vocal and instrumental music.
- Reichardt, Johann Friedrich**, 1752–1814. German composer of vocal and instrumental music.
- Reinecke, Carl**, 1824— . German composer of vocal and instrumental music.
- Rheinberger, Joseph**, 1837–1902. German composer of vocal and instrumental music.
- Ries, Ferdinand**, 1784–1838. German composer of vocal and instrumental music.
- Roeckel, Joseph Leopold**, 1838— . English composer of vocal and instrumental music.
- Root, George F.**, 1820–1895. American composer of songs.
- Rossini, Gioachino Antonio**. See p. 241.
- Rubinstein, Anton**. See p. 253.
- Saint-Saëns, Charles Camille**. See p. 255.
- Schubert, Franz Peter**. See p. 242.
- Schumann, Robert**. See p. 247.
- Silcher, Friedrich**, 1789–1860. German song composer.
- Smart, Henry**, 1813–1879. English organist and composer.
- Smith, John Stafford**, 1750–1836. English composer of vocal and instrumental music.
- Spoehr, Ludwig**, 1784–1859. German violinist and vocal and instrumental composer.
- Stainer, John**, 1840–1901. English organist and composer of vocal and instrumental music.
- Stebbins, George C.**, 1846— . American composer of vocal church music.
- Strauss, Richard**. See p. 260.
- Sullivan, Arthur S.**, 1842–1900. English composer of vocal and instrumental works.
- Taubert, Wilhelm**, 1811–1891. German composer of vocal and instrumental music.
- Tchaikovsky, Peter Ilyitch**. See p. 257.
- Thomas, Ambroise**, 1811–1896. French composer of operas.
- Tosti, Francesco Paolo**, 1846— . Italian vocal composer.
- Veazie, George A.**, 1835— . American composer of vocal music.
- Verdi, Giuseppe**. See p. 250.
- Wagner, Richard**. See p. 249.
- Wallace, William Vincent**, 1814–1865. Irish composer of opera and pianoforte music.
- Weber, Carl Maria von**. See p. 240.
- Weckerlin, Jean-Baptiste-Théodore**, 1821— . French composer of operas, oratorios, and smaller works.
- Whelpley, Benjamin L.**, 1864— . American composer of vocal and instrumental music.
- Widor, Charles**, 1845— . French composer of operas and other vocal and instrumental works.
- Wilhelm, Carl**, 1815–1873. German composer of vocal music.
- Woolf, Benjamin E.**, 1836— . English composer of operas and smaller forms of music.
- Zöllner, Karl Friedrich**, 1800–1860. German composer of vocal music.

# GLOSSARY

## TERMS OF NOTATION



**Staff**,—five horizontal lines and four equal spaces.



**Leger Lines, or Added Lines**,—light lines below and above the staff.

**3 A, B, C, D, E, F, G,—Pitches**,—the first seven letters of the alphabet by which tones are designated.

**4 G Clef**,—fixes G upon the second line, around which it turns. The staff thus marked is called the treble staff.

**5 F Clef**,—fixes F upon the fourth line, around which it turns. The staff thus marked is called the bass staff.

**6 The Great Staff**,—the combined treble and bass staves, formerly written as an eleven-line staff.

To distinguish between pitches in different octaves, the following distinction is made; great octave, small octave, one-lined octave, two-lined octave.

C (great c) the c on the second line below the bass staff.

c (small c) the c in the second space of the bass staff.

$\bar{c}$  (one-lined c) the c on the first leger line above the bass staff and on the first leger line below the treble staff.

$\tilde{c}$  (two-lined c) the c in the third space of the treble staff.



GREAT OCTAVE

SMALL OCTAVE

ONE-LINED OCTAVE

TWO-LINED OCTAVE

**7 Brace**,—a vertical line which joins two or more staves.

**8 Bars**,—vertical lines upon the staff.  
A Bar is one vertical line.  
A Double Bar is two vertical lines and sometimes a thick vertical line.

**9 A Measure**,—the space between two bars, representing a group of strong and weak beats.

### 10 Notes :—



**Whole-note**,—an open note-head without stem.



**Half-note**,—an open note-head with stem.



**Quarter-note**,—a closed note-head with stem.



**Eighth-note**,—a closed note-head with stem and one hook.



**Sixteenth-note**,—a closed note-head with stem and two hooks.



**Thirty-second-note**,—a closed note-head with stem and three hooks.



**Grace-note**,—a small note with or without a stroke across the stem, representing a passing tone preceding an essential tone, and borrowing the time it occupies from the essential tone.

**II Rests:—**

- a) — Whole-rest.
- b) - Half-rest.
- c) x Quarter-rest.
- d) | Eighth-rest.
- e) :: Sixteenth-rest.
- f) :::: Thirty-second-rest.

**12**

**The Tie**,—a curved line joining two notes of the same pitch.



It indicates that the second note over or under the tie is not to be repeated, but *sustained*, joined with the first.

**13**

(·)

**The Dot**,—placed after a note lengthens it one-half; thus the dot after a half-note takes the place of a quarter-note tied.



The dot after a quarter-note takes the place of an eighth-note tied.



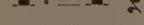
The dot after an eighth-note takes the place of a sixteenth-note tied.



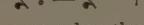
The dot after a sixteenth-note takes the place of a thirty-second-note tied.



The dot after a rest lengthens it one-half; thus the dot after a half-rest takes the place of a quarter-rest.



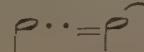
The dot after a quarter-rest takes the place of an eighth-rest.



The dot after an eighth-rest takes the place of a sixteenth-rest.



**14 (· ·)** **The Double Dot**,—placed after a note or a rest lengthens its duration three-fourths; thus the double dot after a half-note takes the place of a quarter-note and an eighth-note tied.



The double dot after a quarter-note takes the place of an eighth-note and a sixteenth-note tied.

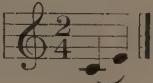


**15 The Phrase-Mark**,—a curved line indicating the rhythmical grouping of notes.

**16 Breath Mark**,—a comma placed above the staff to suggest a place for taking breath.



**The Slur**,—a curved line joining two or more notes of different pitch.



It indicates that the notes so joined are to be sung to one syllable.

**18**

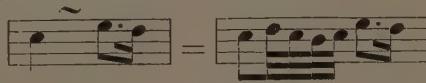
**The Hold or Pause**,—a dot under or over a small curved line. It means that the note or rest over or under which it is placed is to be held longer than usual.



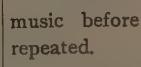
**Staccato Marks**,

direct that the tones be distinct, separated from each other. The wedge-shaped marks are the most emphatic staccato signs; dots over or under the notes with a sweeping curve mark the slightest staccato. The latter effect is called *non legato*.

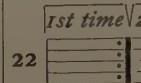
**20 Turn**,—a melodic grace rendered by four tones, represented by the note next above the written note, the written note itself, the note below, and the written note again. The sign is set either after or over the note modified.



**The Repeat**,—dots immediately before or after a bar. It indicates that music before or after the dots should be repeated.



**1st and 2d Endings**—signs indicating that, in the repetition, the music marked *2d time* must be substituted for that



under the sign *1st time*.

**23 D.C. Da Capo**,—from the beginning (repeat).

**24 D.S. Dal Segno**,—from the sign :8: (repeat.)

**25 Al Fine**,—to the end.

**26 Coda**,—a passage at the end of a composition added to make a more effective conclusion.

**27 Characters affecting Pitch:**—

a) # **The Sharp**,—raises the pitch represented by a staff-degree a half-step.

b) x **The Double-sharp**,—raises the pitch represented by a sharped staff-degree a half-step.

c) b **The Flat**,—lowers the pitch represented by a staff-degree a half-step.

d) bb **The Double-flat**,—lowers the pitch represented by a flattened staff-degree a half-step.

e) b# **The Natural, or Cancel**,—removes the effect of a sharp or flat;

b# removes the effect of one of the two flats in bb;

# removes the effect of one of the two sharps in x:

**28 Interval**,—the difference in pitch between two tones.

**29 Half-Step**,—the smallest interval employed in modern music.

**30 Step**,—an interval containing two half-steps.

**31 Staff-Degrees**,—lines and spaces of the staff.

**32 Major Third**,—an interval embracing three staff-degrees and containing four half-steps.

**33 Minor Third**,—an interval embracing three staff-degrees and containing three half-steps.

**34 Scale**,—a succession of tones within the octave, ascending or descending according to a fixed rule.

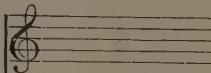
### Scales:—

8	
HALF-STEP	
7	
STEP	
6	
STEP	
5	
STEP	
4	
HALF-STEP	
3	
STEP	
2	
STEP	
1	

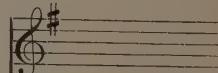
**b) The Chromatic Scale**,—twelve tones within the octave, ascending or descending in regular succession by half-steps. (For representation see Glossary of the Third Music Reader.)

**c) The Minor Scale**,—a scale whose first third is a minor third. (For the various forms of the minor scale see Glossary of the Fourth Music Reader.)

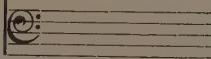
### 35 Signatures of Keys, Major and Minor:—



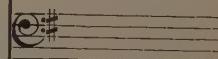
Key of C Major  
or A Minor



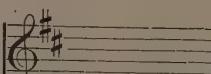
Key of G Major  
or E Minor



Key of C# Major  
or B Minor



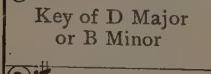
Key of G# Major  
or F# Minor



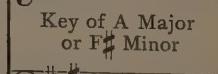
Key of D Major  
or B Minor



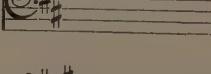
Key of A Major  
or F# Minor



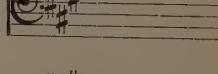
Key of C## Major  
or B# Minor



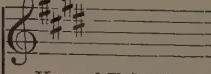
Key of G## Major  
or F# Minor



Key of E Major  
or C## Minor



Key of B Major  
or G# Minor



Key of C### Major  
or B## Minor



Key of F<sup>#</sup> Major  
or D<sup>#</sup> Minor

Key of C<sup>#</sup> Major  
or A<sup>#</sup> Minor

Key of F Major  
or D Minor

Key of B<sup>b</sup> Major  
or G Minor

Key of E<sup>b</sup> Major  
or C Minor

Key of A<sup>b</sup> Major  
or F Minor

Key of D<sup>b</sup> Major  
or B<sup>b</sup> Minor

Key of G<sup>b</sup> Major  
or E<sup>b</sup> Minor

Key of C<sup>b</sup> Major  
or A<sup>b</sup> Minor

**36 Transition**,—passing suddenly out of one key into another. The part of the signature which does not appear in the new key is cancelled just before the heavy bar marking the close of the first key; thus,—

Transition from the key whose signature is four flats to the key whose signature is one flat.

**37 Scale Names**,—One, Two, Three, Four, Five, Six, Seven, and Eight,—the names applied to the successive tones of the major scale.

**38 Intermediate Tones**,—Sharp-one, Sharp-two, Sharp-four, Sharp-five, and Sharp-six,—the intermediate tones which may be introduced into the scale ascending. Flat-seven, Flat-six, Flat-five, Flat-three and Flat-two,—the intermediate tones which may be introduced into the scale descending.

**39 Syllables**,—commonly sung to the successive tones of the scale: 1, do; 2, re; 3, mi; 4, fa; 5, sol; 6, la; 7, ti (or si); 8, do. Intermediate syllables ascending,—#1, di; #2, ri; #4, fi; #5, si (or sil); #6, li: descending,—b7, te (or se); b6, le; b5, se (or sel); b3, me; b2, ra.

**40 Scale-Degrees**,—names applied to the successive degrees of the scale, major or minor: 1st degree, Tonic; 2d degree, Supertonic; 3d degree, Mediant; 4th degree, Subdominant; 5th degree, Dominant; 6th degree, Submediant; 7th degree, Leading-tone or Subtonic.

**41 Chord**,—the simultaneous sounding of two or more tones of different pitch.

**42 Triad**,—a chord consisting of a tone with its third and fifth.

**43 Principal Triads**,—the tonic, subdominant, and dominant triads, numbered respectively I, IV and V.

**44 Measure-Signatures**:—

$\frac{2}{2}$     $\frac{2}{2}$    two-quarter measure and two-half measure; i. e., two quarter notes or their equivalent fill the measure: two half notes or their equivalent fill the measure.

$\frac{4}{2}$     $\frac{2}{2}$    barred C, used interchangeably for two-half measure and four-half measure.

$\frac{3}{8}$     $\frac{3}{4}$     $\frac{3}{2}$    three-eighth measure, three-quarter measure and three-half measure.

$\frac{4}{4}$     $\frac{4}{4}$    four-quarter measure.

$\frac{6}{8}$     $\frac{6}{4}$    six-eighth measure and six-quarter measure.

$\frac{9}{8}$     $\frac{12}{8}$    nine-eighth measure and twelve-eighth measure.

**45 Beat**, — pulse; an equal division of the measure.

**46 Rhythmic Type**, — time values equal to a beat. When the quarter-note is the beat unit, the rhythmic types are:

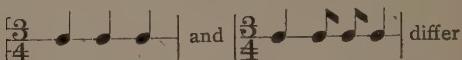


(called the triplet.)

The eighth-note, the half-note, and sometimes other notes are used as the beat unit.

**47 Rhythmic Figure**, — combination of rhythmic types: thus,

is a rhythmic figure equal to two beats, when the quarter-note is the beat unit. Rhythm varies according to the rhythmic types included; thus,



in rhythm while they coincide in measure.

**48 Syncopation**, — an interruption of the natural pulsation of the music, bringing the strong accent on a part of the measure usually not thus accented.

**49 Bass ad lib.**, — literally bass "at will"; i.e., the bass may be sung or omitted at discretion, the bass voice, in such case, not being essential to complete harmonic setting.

**50 A B etc.**, — reference letters used for convenience in referring to movements or divisions of the music.

# TERMS AND SIGNS OF EXPRESSION<sup>1</sup>

**Accelerando** (á-tchá-lá-rán'dó), accelerating.

**Adagio** (á-dáj'jó), slow; literally, at leisure.

**Ad libitum** (ád líb'í-túm), at the pleasure of the performer.

**Alla burla** (ál'lá bür'lá), humorously.

**Alla marcia** (ál'lá mär'chiá), in the manner of a march.

**Allegretto** (ál-lá-grát'tó), less quick than *allegro*; diminutive of *allegro*.

**Allegro** (ál-lá-gró), quick, lively; literally, cheerful.

**Andante** (än-dán'tá), slow, graceful; moving at a moderate pace; literally, walking.

**Andantino** (än-dán-té'nó), the diminutive of *andante*, and indicating here quicker *tempo*.

**Animato** (á-né-má'tó), animated.

**Appassionata** (áp-pás-sé-ó-ná'tá), passionate, with emotion.

**Assai** (ás-sá'ë), very.

**A tempo** (á tém'pó), return to first rate of speed.

**Ben marcato** (bén mär-ká'tó), well marked.

**Brillante** (bré-lán'tá), brilliant, sparkling.

**Cantabile** (kán-tá'bé-lá), in a singing style, or very *legato*.

**Colla voce** (kól'lá vó'chá), with the voice; *i.e.* taking the time from the singer.

**Commodo** (kóm'mó-dó) } with ease.

**Comodo** (kó'mó-dó) } with animation.

**Con anima** (kón á-né-má), with animation.

**Con brio** (kón bré'tó), with vigor, spirit, force.

**Con espressione** (kón ás-prás-sé-ó'ná), with expression.

**Con grazia** (kón gráts-sé-á), with grace.

**Con moto** (kón mó'tó), with spirited movement.

**Con moto di barcarolla** (kón mó'tó dé bár'ká-rólá), with the movement of a boating song.

**Con moto di schottische** (kón mó'tó dé shót'-tish), with the movement of a schottische.

**Con spirito** (kón spé-ré-tó), with spirit, energy.

**Con tenerezza** (kón tán-é-rát'sá), with tenderness.

**Crescendo** (krá-sháñ'dó), gradually increasing the tone.

**Diminuendo** (dé-mé-nóó-án'dó), gradually lessening the tone.

**Dolce** (dó'léchá), sweet, soft.

**E** (á), and.

**Energico** (á-nár'jé-kó), energetic, forcible.

**Espressivo** (ás-prás-sé'vevó), with expression.

**f**, **forte** (fór'tá), loud.

**ff**, **fortissimo** (fór-té'sé-mó), very loud.

**fz**, **forzando** (fór-tsán'dó), sharply emphasized.

**Giocoso** (jó-kó'só), humorous, playful.

**Giojoso** (jó-yó'só), joyous.

**Giusto** (joo'stó), in just, exact time.

**Grandioso** (grán-dé-ó'só), grand, sonorous.

**Grazioso** (grá-tsé-ó'só), graceful, elegant.

**Il melodia** (íl mé-ló-di-á), the melody.

**Larghetto** (lär-gá'tó), rather slow; the diminutive of *largo*, slow, or, literally, large.

**Largo** (lär'gó), slow, broad.

**Legato** (lák-gá'tó), even, continuous, flowing; literally, tied.

**Leggiere** (lád-jé-á'ró), light.

**Lento** (lán'tó), literally, slow.

**Lusingando** (loo'zén-gán'dó), coaxingly, persuasively.

**Ma** (mä), but.

**Maestoso** (má-éš-tó'zó), with dignity, majesty.

**Marcato** (mär-ká'tó), distinct, emphasized; literally, marked.

**Marcia** (már'chiá), march.

**Marziale** (már-tsé-á'lá), martial, in the style of a march.

**Meno** (mén'nó), less.

**Meno mosso** (má'nó mó'só), less speed, less fast.

**mf**, **mezzo forte** (mé'zó fórt'á), half loud.

**Minuetto** (mé-nóó-á'tó), a minuet.

**Misterioso** (més-tá-ré-ó'só), mysterious.

**Moderato** (mó'd-é-rá'tó), moderate.

**Molto** (mó'lító), much, very.

**mp**, **mezzo piano** (mé'zó pá'ñó), half soft.

**Non troppo** (nón tróp'y pó), not too much.

**Pensieroso** (pén-sé-é-ró'só), thoughtful, pensive.

**Più** (pé'u), a little more.

**Poco più moto** (pó'kó pé'u mó'tó), somewhat faster.

**pp**, **pianissimo** (pé'á-nís'sí-mó), very soft.

**p**, **piano** (pé'á-nó), soft.

**Presto** (pré'stó), fast, in rapid *tempo*; usually one beat to the measure; literally, quick.

**Rallentando** (rá-lént-án'dó), becoming slower; literally, abating. Abb. *rall*.

**Religioso** (rá'lé-jó'só), solemn, devout.

**Rinf.**, **rinfondo** (rín-fór-tsán'dó), suddenly emphasized and accented.

**Risoluto** (ré-zé-lóó'tó), energetic, decided.

**Ritardando** (ré-tár-dán'dó), slower; literally, retarding. Abb. *rit*.

**Riten., ritenuto** (ré-tá-nú'tó), immediately slower.

**Scherzando** (skér-tsán'dó), sportive, playful.

**Semplice** (sém'plé-chá), simple.

**Sempre** (sém'prá), always, continually.

**Sforzando** (sfó'r-tsán'dó) (=>), with special emphasis.

**Solennelle** (só-léñ-né'lé), solemn.

**Sostenuto** (sóñ-tá-nóó'tó), sustained.

**Spiritoso** (spé-ré-tó'só), spirited.

**Tanto** (tán-tó), as much, so much.

**Tempo di valse** (tém'pó dé vál'sá), in the time of a waltz.

**Tranquillamente** (trán-kwél-lá-mán'tá), calmly, quietly.

**Tranquillo** (trán-kwél'ló), tranquil, quiet.

**Veloce** (vél-ló'chá), swiftly.

**Vivace** (vél-vá'chá), gay; literally, lively.

**Vivo** (vél'vó), animated.

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